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The American Organist

JUNE, 1949

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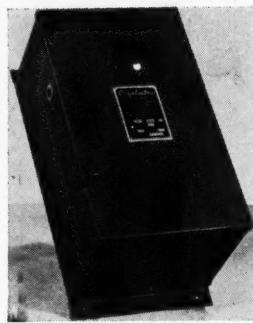
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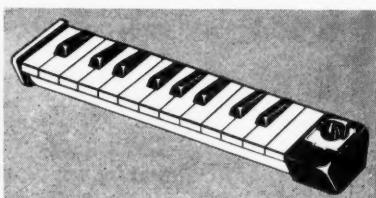
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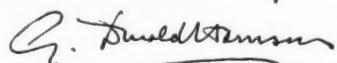
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REPERTOIRE AND REVIEWS

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Organ Music

Cesar Franck—Three Chorales

40p, md, G. Schirmer \$1.25, edited by Dr. Edward Shippen Barnes, who furnishes no preface to explain his hand in the edition; since these works have already been reviewed in other editions, nothing need be added here—except the lament over the inability of contemporary composers to write such music.

Cuthbert Harris—An Evening Pastoral

Am, 5p, e, Schmidt 60c; since it's in 6-8 dance rhythm it can't be used in church at any time, nor is it fit for even the simplest recital program; so it must be for teaching purposes only. For that, it's good; it is genuinely musical.

William H. Harris—Flourish for an Occasion

Ef, 8p, d, Novello-Gray \$1.00, obviously a prelude for any festival service, and a good one too. Honest music.

Robin Milford—Harvest Meditation

Bf, 5p, me, Oxford-Fischer \$1.20, postlude for a festival during harvest time, quite typical of the English church organist when he tries to turn composer; it's scholarly, forceful, and anything but apologetic.

Pachelbel-ed. Devereaux—Chaconne

Dm, 10p, md, Gray \$1.50, an excellent study for organists who want to keep their fingers alive, and you can try it as a postlude on your congregation. These oldtimers knew the value of counterpoint; they never distorted their stuff, they knew they'd get fired if they did.

Flor Peeters—Passacaglia & Fugue Op. 42

Em, 12p, md, Schott-Associated \$1.50, on a 3-4 theme, with writing along current lines, which makes it more interesting in contrast to a certain Passacaglia already known to most organists and rated so high that no other is wanted; this does have a right to exist, and you'll like it if you are sympathetic to contemporary style. It doesn't go as far as the Frenchmen do, which is to its credit. Somehow it holds rather true to all our accepted ideas of music, adding only a bit more harmonic spice than prevailed in earlier centuries. Not a monstrosity at all but rather truly musical.

Max Reger-ed. Bedell—Introduction & Passacaglia

Dm, 9p, d, Gray 75c, and if there are any sane musicians left they will be the ones to revel in the delights of dear old Reger who so liked to roll up his sleeves and dig in on the grand richness of the noble organ. Reger still believed Bach knew how to make music; he didn't believe it was necessary to make ugly sounds in order to gain attention. Anyone able to play this bit will know what to expect from Reger. What a pity we hear so few of his pieces today. They have a depth, a solidity, a grandeur all missing in music of the past painful decades.

Anthony Scott—Prelude & Fugue

Ef, 8p, md, Oxford-Fischer \$1.40. Don't blame the Britishers too severely; they don't have much to play with, so let them enjoy playing with dissonances when they want to. Mr. Scott shouldn't be shot; he doesn't go too far. Uses the same theme for both prelude and fugue. You'll be sure you can write one just as good (but you won't get anyone to publish it).

G. P. Telemann-ed. Amelsvoort—Fantasien

22p, md, Heuwekermeijer-Elkan-Vogel \$3.00, five of them in one book, and some of them make quite attractive music, others do not. A few good enough for recital, the rest for service.

Walther-ed. Buszin—Memorial Collection, Vol. 2

112 pages, 28 choralpreludes, German and English titles, Concordia \$3.50, with the English titles first, glory be. This is church music, not recital; Concordia never misses the mark when it says church. More & more churches are abandoning entertainment and going spiritual; it's a splendid trend. And here's a fine book to help the organist in that trend. Use only those English titles on your calendar, and think of the words when you play; keep the tempos down for meditation, avoid all temptation to show your congregation what a technic you have, fit the pieces to the individual services—and you'll have a gold-mine of true church music. One other thing: don't roar out fortissimo; make your music appealing, beautiful. This is a grand collection. Here & there some of the chorales are given in four-part hymn style with a stanza of the text in English, and these too make most appropriate church music, some of them lovely to hear and feel.

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Church Songs

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Dr. Roberta Bitgood—"Be still and know" A, 6p, e, B-D, Gray 50c, Psalm text, versions also for high and medium voices. Truly a grand & noble song, especially for bass. Has both technical excellence and musical appeal. When Dr. Bitgood wants to change from the key of A to C, and later from A to F, what does she do, amble all over the place? No, she stops the music for silence, then repeats a motif in the same key (A), then a whole measure of silence, and then without fuss a chord in the new key and off we go. That's masterful. A fine song for all types of services from humble to concealed. Make the church library buy it.

William H. Buckley—"Lord give me faith" C, 3p, e, C-E, Presser 50c, J.Oxenham text, simple, rather appealing in both music and text.

Teresa Del Riego—"Be Thou my Guide" C, 3p, e, A-F, Galaxy 60c, text by Composer, published also for high and low voices, a good song that would have been better if it had been given an organ instead of an impossible piano accompaniment. Fine for any service.

Mary Downey—"Dear God receive my humble plea" Ef, 8p, e, Ef-F, Galaxy 50c, G.Kelliher text, a smooth melody, simple accompaniment, agreeable music for everybody.

Irving Hinchliffe—"Tranquility" Fm, 4p, me, E-F, Carl Fischer 50c, E.Newgass text, less spontaneously musical, more manufactured, but sober and worthy.

Frank La Forge—Four church songs—"Invocation," E, 4p, Galaxy, 50c; "The Lord reigneth," Bf, 4p, Carl Fischer 50c; "My words shall not pass away," Cm, 4p, Carl Fischer 50c; "O Lord our God," D, 5p, Carl Fischer 60c. Mr. La Forge has made such a reputation with his songs that he doesn't need to work on them any more, as these four prove.

Austin C. Lovelace—"We lift our hearts to Thee" F, 4p, e, E-Gf, Schirmer 50c, K.Lemmon text, appealing music—and such new song-writers as Mr. Lovelace should some day displace the oldtimers who have become a bit too easily satisfied. To make them even better, suppose we stop that annoying habit of the useless break between introduction and song; in this case bring the voice in on the last beat of measure 3, entirely omit measure 4, and go on with the song.

Hugh A. Mackinnon—"Sheep and Lambs" Fsm, 4p, e, Cs-Fs, Gray 50c, a lovely church piece with a real message in both text and music; it would have been better had this printed score plainly called this a vocal-solo arrangement of a 1929 anthem. We think every buyer is entitled to know exactly what he's buying. The profession itself is equally guilty; it's stupid to reject lovely music merely because it is ten years old, but that's exactly the attitude of the average buyer. Let's clean up both these evils as fast as we can. In the meantime, here's a grand piece of music and religious sentiment; add it to your church library.

Richard Manning—"I been waitin'" F, 5p, e, C-F, Galaxy 50c, text by Composer, another beautiful piece of music, of Negro spiritual flavor but the score does not say it is from spiritual sources; no matter, it's lovely, not too flavorful, but certainly honest & convincing.

Pergolesi—"Salve Regina" Am, 20p, me, Music Press \$1.50, Latin text, "full score with string orchestra parts on rental," a classic well worth using wherever it would be appropriate, with merely organ accompaniment or with strings. Excellent for any special series of Lenten musicales. Pergolesi knew his way around in those good old days. Actually this is a young cantata for solo voice. There are six movements in all—sans quotes, Salve Regina, Ad Te clamamus, Ad Te suspiramus, Eia ergo, Et



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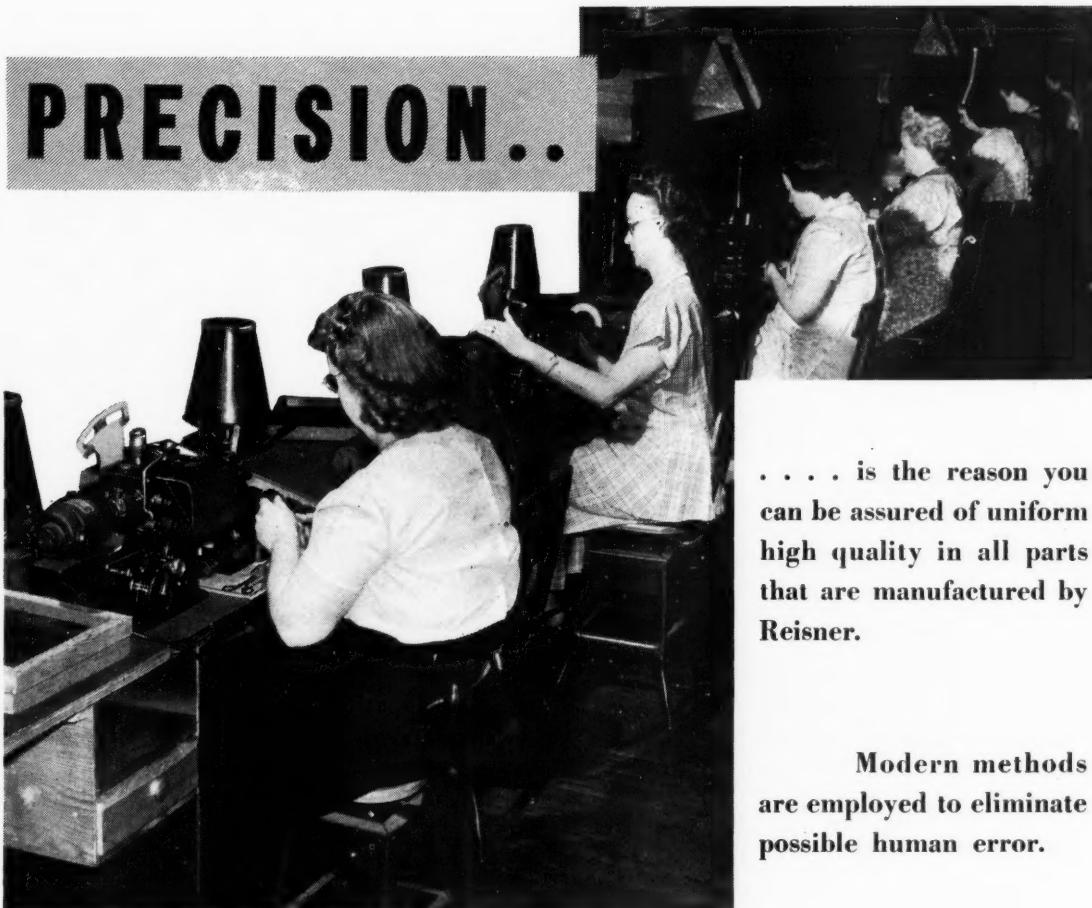
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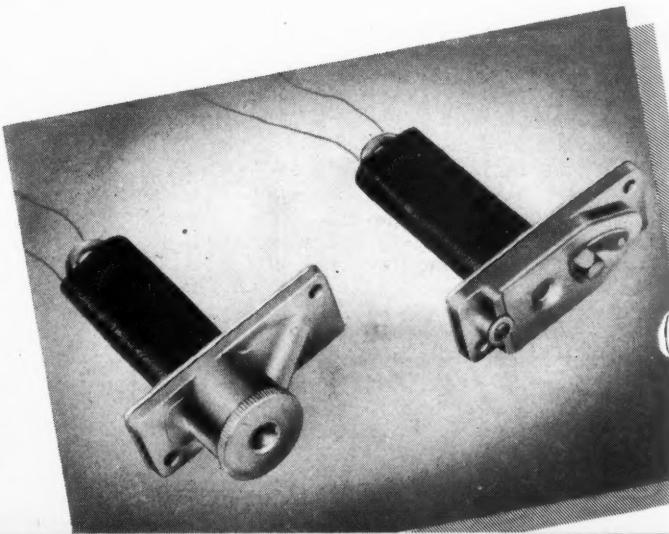
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Dr. Leo Sowerby—Three Psalms—"I will lift up mine eyes," Em, 5p, me, B-E; "O be joyful in the Lord," F, 8p, me, C-Ef; "Whoso dwelleth," E, 8p, me, A-Fs; all by Gray, 50c each. The second seems the best of the three; all require the kind of work you'd expect from Dr. Sowerby, especially in the accompaniment. Obviously only for the best churches.

Charles H. Taylor—"Holy Land"

G, 6p, e, B-D, Carl Fischer 50c, E.R.Jackson text for Christmas, and good enough to make note of for next year; on the simple melodious order.

Dorothy A. Zocckler—"I know that God will understand" C, 3p, e, C-D, Presser 50c, text by Composer, a sentimental song and thank heaven at least the Methodists still mix sentiment with their religion; too bad the rest of us insist on being intolerable highbrows, we miss so much fun.

Electrotone Music

*Bach-ar.Klein—Come Sweet Death

Cm, 3p, e, Marks 50c, one of the loveliest things Bach ever wrote, and if the fff passages can be toned down to nothing louder than mf, it should go all right on the Hammond electrotone for which it is here arranged.

*Bizet-ar.Alphenaar—Agnus Dei

Ef, 4p, e, Marks 60c, quite suited to the Hammond, and because of its origin it is suitable for church.

*Boccherini-ar.Klein—Minuet

A, 5p, e, Marks 60c, ideal electrotone music; it calls chiefly for just the spicy kind of tone colors these instruments supply. Here's a good chance for an organist to learn the advantages of staccato, with legato for contrast.

*Dr. Arthur Colahan-ar.Walton—Galway Bay

F, 6p, me, Leeds 60c, as lovely music as one could want, though not church music; so flagrantly musical that no high-brow organist would consent to even look at it. For the Hammond electrotone, for which the arrangement was made, and for the purpose for which this particular electrotone can be legitimately used, it's grand music.

Charles Demorest—Melodie Poetique

Ef, 4p, e, Presser 50c, a simple melody of simple charm for any service where melody music as such is permissible.

Dr. Roland Diggle—Angelus at Santa Cruz

E, 4p, e, Ethel Smith 75c, using the Chimes and making simple but appealing music good enough to be used on an organ instead of the Hammond electrotone, for an encore (if you ever get any) on that recital program.

*Maewa Kaihan-ar.Walton—Now is the Hour

Af, 4p, e, Leeds 60c, the Maori Farewell Song, lovely music for laymen, the kind needed in abundance for electrotone on radio sustaining programs and the like, where the electrotone is more economical than any organ would be. Besides, it's a tough proposition to find organists willing to play entertaining music on organs. That handicap does not affect any of the electrotones, especially the Hammond.

*Ernesto Lecuona-ar.Baker—Andalucia

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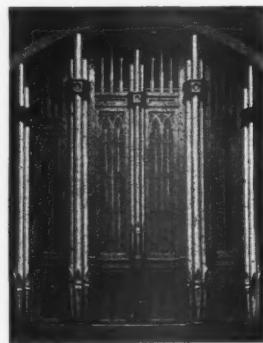
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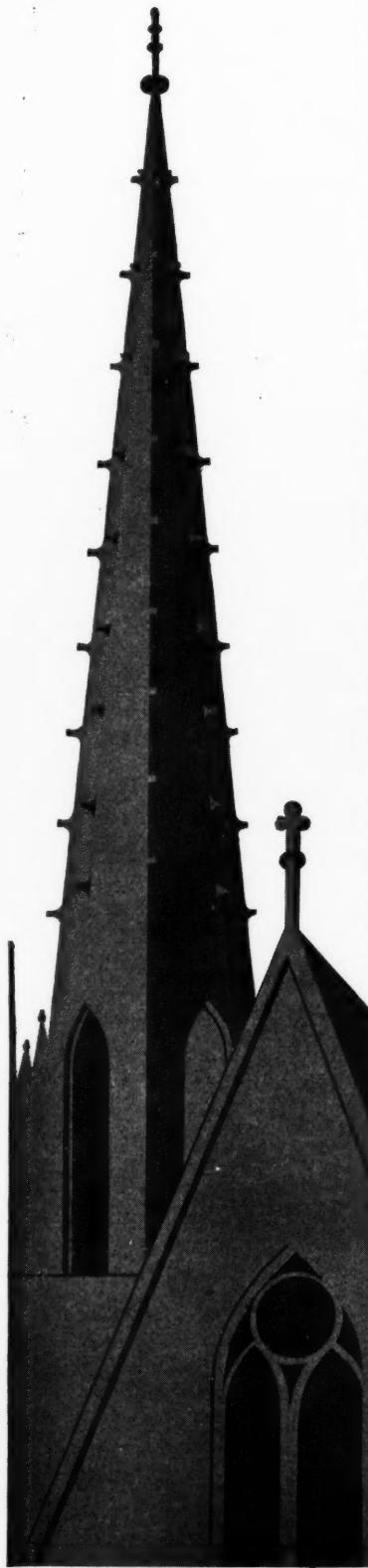
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ment for which is is here arranged; it's Don Baker, not the famous ones you know.

*Massenet-ar.Walton—Whisper of Love D, 6p, e, Leeds 60c, a superb piece of appealing music for electrotone use—and when the public can hear music like this on the electrotone, but never on the dignified organ, it is no wonder the popular vote shouts praise for the former.

Eda Rapoport—Capriccio—Notturno me, Broadcast 50c each, two pieces; the first is a rhapsody rather than a caprice, and the second strikes us as being not a nocturne at all but a scherzo. Both are quite spicy, were written for the electrotone, and should give the player something interesting to work on; they will pay dividends in proportion to the work spent on them.

MUSIC OF ISRAEL
A book by Peter Gradenwitz

7x10, 334 pages, some illustrations, W. W. Norton & Co. \$5.00. It is but natural that the Jewish people now take renewed pride in themselves. It's "the musical history of the Jewish people from the times of the ancient Hebrews to the new music of modern Palestine" and we can take it for granted that the subject is exhaustively treated. One of the notorious communists of the music world seems to be honored along with decent people, which is too bad, for it seems such a creditable book otherwise. Its title is sufficient review, plus the quotation given. Norton's library of music books is increasingly imposing.

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10x13, 99 pages, paper-bound, published by H. Dessain, Mechlin, Belgium, neither price nor American agent given. Title is A Practical Method of Plain-Chant Accompaniment, and it is in both French and English. Says Mr. Peeters, "This practical Method is intended for all who admire and love this preeminently liturgical art." Notation is all modern, and there is an enormous amount of information that should be helpful to all who want to understand and use plainsong. None of the ancient notation is presented, which is rather a pity. The first parts of the book explaining plainsong are splendid; when it comes to accompanying plainsong it's a different matter. All an accompaniment can do to plainsong is but two things: first it helps a poorly-trained choir keep going; second it ruins plainsong. Good plainsong can and must be done without any accompaniment of any kind. So use the accompaniments only for training your choir, never in the service.

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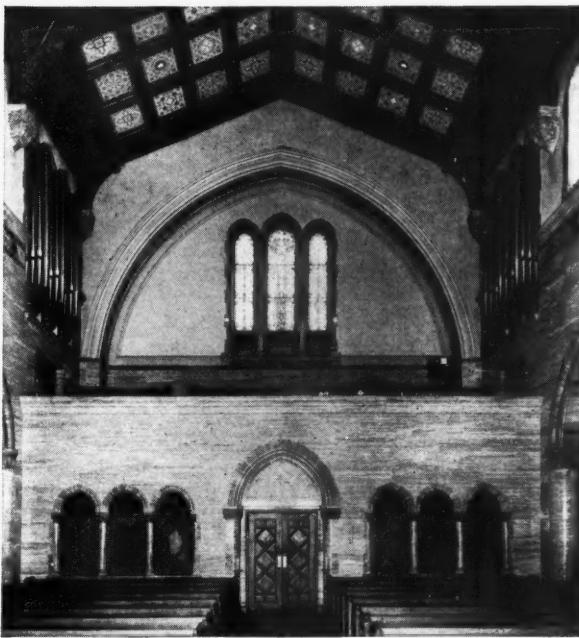
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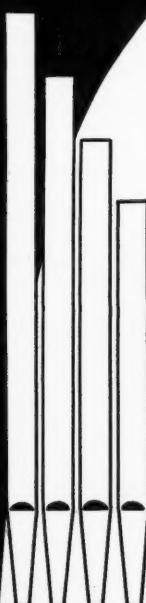
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COUNTERPOINT MANUAL

An instruction-book by Ernest Kanitz

8x11, 65 pages, paper-bound, Birchard \$2.00, excellent for everyone who ever hopes to write music, good for self-help; the outgrowth of actual instruction in the University of Southern California. It seems to begin at the beginning and then take the student through the mill the hard way, which is the only safe way. Not a book to read, a book to study. It deals not with the beauty of music but with its technical structure. What the Author says, he illustrates by examples. He shows the student how to say something, or how not to say it; and that's as far as any book or teacher can go. If a quasi-composer has nothing to say, no book will ever make a composer of him; but if he's a genius with music in his soul, this book will give him the discipline he sorely needs if he is ever to do anything better than mutter & stutter. A practical book, especially for self-help.

I hope you will at least look them over.

Joseph J. McGrath—Twentyfour Divertimenti

50p, J. Fischer & Bro. \$2.00, a practical collection that will prove useful in many ways. The music is well written, churchly, and demands but a modest organ to do it justice. I especially like Noel, La Creche, Melodia & Toccata. The Composer does a great deal with simple means. The music is well worth your attention.

George F. McKay—Benedictions

19p, Carl Fischer \$2.00, six charming short pieces that deserve the attention of every organist. Titles: Matinal, Evocation, Arietta Piacevole, Prayer for the Innocent, Berceuse, Carillon. Pieces are 3-page length, quite easy, with registration for a modest instrument; they may be used separately or in groups. I have used the first five as a prelude, the last as postlude; they are about the right length for offertory. I like them much & recommend them to all. But why should this book of 19 pages sell for \$2.00 when the one by Mr. Purvis has 31 pages and sells for \$1.25? This is a mystery to me.

Pachelbel-ed. Devereaux—Chaconne Dm

11p, J. Fischer & Bro. \$1.50, a welcome edition of an interesting work; it should prove of value to all students and those who enjoy pre-Bach. Chaconne is an old Spanish dance in triple time, consisting of a series of variations on a ground-bass. The Editor has done a good job; layout and printing are admirable.

Richard I. Purvis—Seven Choralpreludes

31p, Carl Fischer \$1.25, an excellent collection of practical service music the majority of organists will find useful. Tunes: Ton-y-Botol, Forest Green, Liebster Jesu, Austria, Tallis' Canon, Manna, In Babilone. I like best Nos. 1, 2, 4, 7, the last being an especially stunning toccata that will make a fine recital piece. None of the music is of more than average difficulty, but the registration is vitally important if the Composer's intentions are to be observed. Trigger-settings are given for the Hammond electrotone, and while the softer numbers can be effective, I doubt if the big-toned things will come off. An interesting suite could be made of Nos. 1, 2, 6, 7. I have used them that way with real success. The lovely Poeme Mystique on "Manna" (from Gottschalk's The Last Hope) makes a first-rate foil to Toccata Festiva. By all means get this fine set; most of the tunes are in every hymnal, so your listeners will enjoy them.

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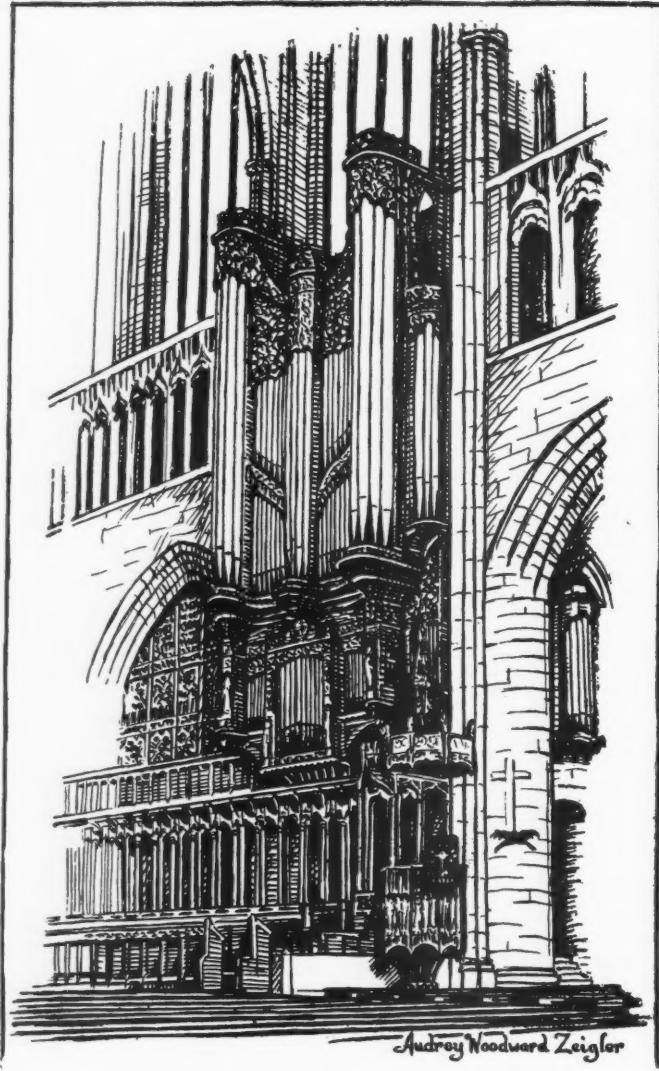
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THE AMERICAN ORGANIST

June 1949

Johnson Again: No. 5—More of Them

By JOHN VAN VARICK ELSWORTH

America's greatest Johnson fan on his fifth pilgrimage

MANY Johnson organs were originally located in central New York, clustered around Syracuse; some dating back to 1855 are still giving fine service. Here are two located in Fayetteville, five miles east of Syracuse. That in Immaculate Conception was originally in the Syracuse Park Presbyterian. It is now in the rear gallery where it speaks most effectively; voicing is marvelous. Gallery location, particularly in a Gothic building, seems to give ideal conditions for organ tone, probably due to the ample speaking room above the pipes. Stoplist shows the same general pattern for all Wm. A. Johnson organs of this size. One of Johnson's beautiful Cornets is in the Swell Organ, at 12-15-17 without breaks. The secret of their beauty probably lies in the scaling, regulation, and voicing; none of the ranks is fluty, all are on the bright side, but not assertive.

FAYETTEVILLE, N.Y., Immaculate Conception

William A. Johnson, Op. 117, 1861

V-19.	R-21.	P-1001.	8	Trumpet 56
Pedal			8	Swell
16	Diapason 25	16	8	Bourdon Treb. 44
	Great			Bourdon Bass 12
16	Diapason tc 44	8	8	Diapason tc 44
8	Diapason 56			St. Flute Treb. 44
	St. Flute Treb. 44			St. Flute Bass 12
	St. Flute Bass 12			Viola da Gamba tc 44
	Clarabella tc 44	4		Principal tc 44
	Dulciana tc 44			Night Horn tc 44
4	Principal 56	III		Dolce Cornet tc 132
	Fl. Traverso tc 44	8		Oboe tc 44
2 2/3	Twelfth 56			Tremulant
2	Fifteenth 56	G-P.	S-P.	S-G.

FAYETTEVILLE, N.Y., United Church

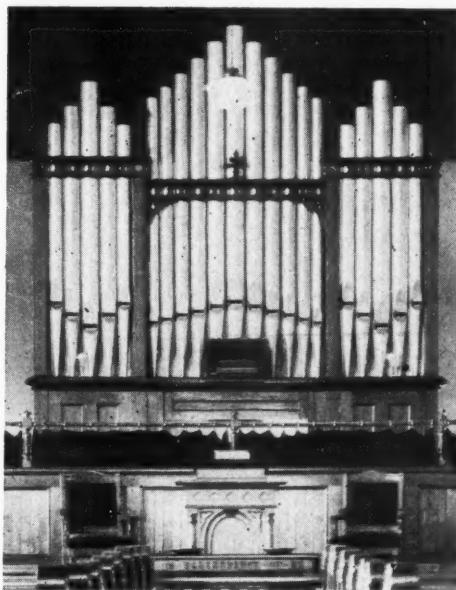
Johnson Organ Co., Op. 344, 1871

V-18.	R-18.	P-946.		Clarinet tc 46
Pedal			8	Swell
16	Bourdon 27	8	8	Diapason tc 46
8	Flute 27			St. Flute Treb. 46
	Great			St. Flute Bass 12
16	Bourdon tc 46			Salicional 58
8	Diapason 58	4		Flute h 58
	Melodia tc 46			Fugara 58
	St. Flute Bass 12	8		Oboe Treb. 46
	Dulciana 48			Oboe Bass 12
4	Octave 58			Tremulant
	Flute d'Amour 58	G-P.	S-P.	S-G.
2 2/3	Twelfth 58			Combinations 2:
2	Fifteenth 58			Soft Great.
8	Trumpet 58			Full Great Without Reeds.

Seven years ago the author presented his first findings on organs by William A. Johnson and herewith a fifth season of research is reported, in behalf of an American organbuilder whose work entitles him to a very big place in American organbuilding history.

In United Church, formerly Presbyterian, stands a Johnson & Son that is interesting because it was one of the first built after William H. joined his father. Changes in console as well as in tonal pattern can be seen here. Console is enclosed by cupboard doors, stopknobs are set in terraced jambs. Tonally it is grand, but when I visited it the temperature stood at 83, so the reeds were badly out of tune.

My list showed two Johnsons in Warehouse Point; Frederick C. Abbe has been playing the St. John's for 59 years. It is in need of repairs; dirt & dust through 90 years have played havoc with the softer voices; reeds were unusable. Diapasons are marvelous but need regulation & tuning. A thorough cleaning, regulation, tuning, and revamping the action, would turn this back into a splendid organ.



STILL AS JOHNSON LEFT IT
Johnson & Son organ in Wesley Methodist, Warehouse Point, Conn., still in good condition after seventy-five years of use, with no changes other than the addition of a modern electric blower.

WAREHOUSE POINT, CONN., St. John's Episcopal
 William A. Johnson, Op. 88, 1859

V-17. R-21. P-1049.	Swell
Pedal	16 Bourdon Treb. 44
16 Diapason 25	16 Bourdon Bass 12
Great	8 Diapason tc 44
8 Diapason 56	8 St. Flute Treb. 44
Melodia Treb. 44	8 St. Flute Bass 12
Melodia Bass 12	8 Viola da Gamba tc 44
Dulciana tc 44	4 Principal Treb. 44
4 Principal 56	4 Principal Bass 12
Waldfloete tc 44	III Cornet 132
2 2/3 Twelfth 56	8 Hautbois tc 44
2 Fifteenth 56	Tremulant
III Sesquialtera 168	G-P. S-P. S-G.
17-19-22	
8 Trumpet Treb. 44	
Trumpet Bass 12	

In nearby Wesley Methodist we found another, in good condition, though I believe I would regulate the Great 4' Octave for a bit more power; the organ is in its original condition, with the addition of a modern blower.

WAREHOUSE POINT, CONN., Wesley Methodist
 Johnson & Son, Op. 424, 1874

V-14. R-14. P-718.	Swell
Pedal	8 Diapason tf 41
16 Sub-Bass 27	Keraulophone tf 41
Great	St. Flute Treb. 41
8 Diapason 58	St. Flute Bass 17
Melodia tc 46	4 Flute h 58
Dulciana tc 46	8 Viola 58
St. Flute Bass 12	8 Oboe tf 41
4 Octave 58	Tremulant
Flute d'Amour 58	G-P. S-P. S-G.

2 2/3 Twelfth 58

2 Fifteenth 58

SPRINGFIELD, MASS., Liberty Street Methodist

Johnson & Son, Op. 440, 1875

V-25. R-30. P-1647.	Swell
Pedal	16 Lieblich Treb. 46
16 Diapason 27	Lieblich Bass 12
Bourdon 27	8 Diapason 58
8 Violoncello 27	St. Flute 58
Great	Quintadena 58
16 Diapason 58	Salicional 58
8 Diapason 58	Aeoline 58
Melodia h 58	4 Flute h 58
Dulciana 58	Fugara 58
4 Octave 58	2 Flautino 58
Flauto Traverso 58	III Mixture 174
2 2/3 Twelfth 58	8 Cornopean 58
2 Fifteenth 58	8 Oboe Treb. 46
IV Mixture 232	8 Oboe Bass 12
8 Trumpet 58	Tremulant
	G-P. S-P. S-G.
	5 Fixed Pistons.

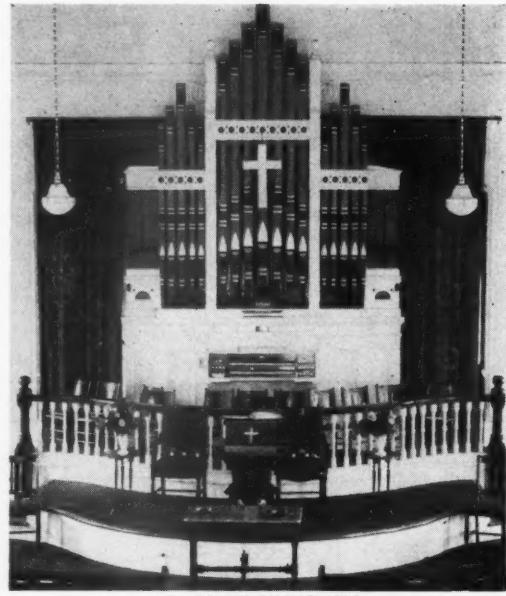
CONWAY, MASS., Congregational Church

Hook & Hastings, 1886

V-10. R-10. P-513.

Pedal	Swell
16 Sub-Bass 27	8 St. Flute 58
Great	4 Viola tc 46
8 Diapason 58	4 Flute 58
Melodia tc 46	8 Violina 58
Dulciana tc 46	8 Oboe tc 46
St. Flute Bass 12	Tremulant
4 Octave 58	G-P. S-P. S-G-8-4.

Kenneth F. Simmons was writing his thesis on Johnson organs, so I wanted him to hear some of them. We visited Shelburne Falls Baptist and then the Montague Congregational for William A.'s one-manual Op. 54, a little gem presented in March 1943 T.A.O. It is quite impossible to



AN OLD HOOK-HASTINGS

in the Congregational Church, Conway, Mass., now in its sixty-third year and sufficiently appreciated by its owners to be kept in good repair; painting the pipes was a bright idea to the customers in those good old colonial days.

describe the flood of glorious tone that pours forth from this little instrument which today remains just as Johnson left it 93 years ago. I was told the organ had not been tuned within anyone's memory and the condition of the pipes indicated the same, yet it was still in good tune.

At one time Johnson had many organs in Springfield, only ten miles from his Westfield factory, but most of them have disappeared, as the J. W. Steere Organ Co. was located here from the 1880's till c.1917. We found an effective 2m in Liberty Street Methodist that had been originally located in Grace Methodist—another example of Johnson's marvelous ensemble that leaves nothing to be desired, though the tracker touch is quite heavy. Nothing has been changed nor has the action been electrified. Full organ has great power, splendid brilliance, and great breadth.

With several days of vacation still available I looked around for new towns to investigate and decided on Conway, Mass. These New England villages have a charm that cannot be described. The Conway Congregational proved to have a Hook-Hastings which is appreciated and kept in good condition.

SHELBURNE FALLS, MASS., Masonic Temple

E. & G. G. Hook, 1844

V-15. R-15. P-702.	2 2/3 Twelfth 54
Pedal	2 Fifteenth 54
16 Sub-Bass 18	Swell
Great	8 Diapason 42
8 Diapason 54	St. Flute 42
St. Flute Treb. 42	Viola 42
St. Flute Bass 12	Unda Maris 42
Dulciana tc 42	4 Principal 54
Celeste 54	8 Hautbois 42
4 Principal 54	Tremulant
Flute 54	G-P. S-P. S-G.

Several people had hinted that there might be an old organ in the Masonic Temple in Shelburne Falls, and there it was. The Temple was formerly the Unitarian Church. A silver nameplate on the organ said "E. & G. G. Hook, Boston, Mass., 1844." It had been moved from its original location and was in poor condition. At least two changes had been made and I can only surmise what the original content was. The original manual compass was GGG to f3, 59 notes, but now everything below CC had been blocked off and the

keys fastened up. Pedal compass was CCC to FF, 18 notes. Casework is handsome.

The Celeste probably replaced a Trumpet or Mixture, and the Unda Maris a Cornet or Mixture.

This concludes another two years of searching for old organs worthy of their place in the record. While they lack modern action & accessories, they certainly make up for it in marvelous ensemble. This is the type of organ built here from approximately 1850 to 1895. William Allen Johnson's ideas on tonal build-up will stand the test of time; his voicing is something to marvel at. Johnson's scales were such that there was never any scream from the trebles, just silvery brilliance. As early as 1850, when his business began to grow and his reputation & goodwill were becoming known, he was gathering around him the finest craftsmen. He seemed to have a faculty for it. For example, the Hedges, Gladwins, Chaffins, Thomas Dyson, and others.

In the 70's & 80's the Quintadena was popular, particularly in medium and large organs. It and similar voices are again coming into use; they are colorful, useful. Could it be that Johnson made & voiced the first American examples of this character? The Johnson organs I have recorded in these pages bear testimony to the reason for his reputation. It was well earned. We would do well to heed his examples even today.

FINIS TO PILGRIMAGE FIVE



DR. T. FREDERICK H. CANDLYN
who as organist of St. Thomas Church, New York, since 1943 has with great
success revoiced both its famous organ and equally famous boychoir;
he has over a dozen organ pieces in print, including a Sonata
Dramatica of surprising excellence for universal use.

Dr. Candlyn & St. Thomas

By WILLIAM A. GOLDSWORTHY

The boychoir and rebuilt organ in St. Thomas Church, New York

We were anxious to see what Dr. T. Frederick H. Candlyn and the M. P. Moller staff had done to the fine old Ernest M. Skinner organ in St. Thomas Church, New York, so we went to the May 8 afternoon service. To many, that old organ was noted for its lovely strings, flutes, and reeds, the only criticism being the size of the big reed.

However, as the service progressed we listened less to the organ and more to the choir, for here was a real boychoir. Their tone was the brightest we had ever heard. At first it seemed a bit thin but as the service grew, so did the tone; and the brilliance on the top was thrilling. No hooty head-tone but a quality that carried down into the lower octave and became telling there also. Quite remarkable. The average boychoirs, and even those above average, show a lower octave distinguished by its absence and top notes that are pushed out unduly.

Responses were sung sympathetically. And again, as with Mr. Wright's adult choir, we rejoiced to hear the Psalter done at reasonable pace. Wonder of wonders (especially in a boychoir) we could understand the text even from the third pew from the rear where we sat. The choral music: A setting of Psalm 23 by Walford Davies, Noble's "Magnificat" and "Nunc dimittis" in A, Rowley's "Praise," and Davies' "God be in my head," all finely sung.

To other organists, a suggestion: study Dr. Candlyn's boy-tone. It makes for clear diction and a solid lower octave—things usually wanting in boychoirs.

After the service we went to the console where Dr. Candlyn went over every voice in the organ, showing what they had in mind and how their aims were achieved. Some of this will be presented along with the stoplist in these or later pages, thanks to the cooperation of the Moller office.

Dr. Candlyn wanted more fire & brilliance, a more definite characterization of individual registers (particularly in the flue-work) and less tubbiness throughout. All the fine strings and other colors were untouched, but the mixtures were revoiced, new ones added, leathered pipes brightened

by removing the leather, and the pitch raised almost to orchestral.

Dr. Candlyn's son, Sgt. Donald Shore Candlyn who lost his life Dec. 26, 1944, at Eschdorf, Luxembourg, on a volunteer mission to reestablish communications with his brigade headquarters (as recorded in these pages in May 1948) had left a fund to be spent on the St. Thomas organ, and with this his father had added a new 4' Principal to the Great, which was dedicated April 11, 1948, with extensive remarks by the rector, Dr. Roelif H. Brooks, who quoted phrases from Sgt. Candlyn's will. A commemoration tablet has been placed on the console in his memory. If anyone thinks a 4' Principal cannot be beautiful, he should hear this one.

Dr. Candlyn made many changes in the organ. Sets of pipes were put in different places to increase their efficiency, reeds that had been solo reeds were balanced with each other and became rich choruses. To quote Dr. Candlyn, "This became a Willis organ with all the brilliance of the French." To me the silvery tone on the top is infinitely superior to any French organ I ever heard, and I would not swap it for any Willis. Here Moller has done a job that is outstanding. The organ now ranks among the top instruments anywhere. My congratulations to St. Thomas, to Dr. Candlyn, and to that fine scholar, gentleman, and organbuilder, M. P. Moller Jr.

MILTON SAW IT YEARS AGO

The first function of the press referred to by Milton three hundred years ago . . . was the job of getting at the truth and auditing government. How many do you find who are conscious of that fact? For nearly a century Marxian-inspired textbook writers have created the assumption that the power of government is inherently good. Previous generations for three centuries have known that it was inherently evil.—David W. Howe, former president of the American Newspaper Publishers Association.

Console Data Only

	NEW YORK, N. Y.
	<i>St. Thomas Church</i>
	Built c1913, Ernest M. Skinner Co.
	Rebuilt, revoiced, enlarged, 1948,
	M. P. Moller Inc.
	Organist, Dr. T. F. H. Candlyn
	*New additions by Moller.
	No data available on borrows other than
	the two noted in the Pedal.
94	Stops. 7 Prepared-for.
	PEDAL
32	Diapason
	Violone
16	Diapason-1
	Diapason-2
	Echo Lieblich
	Violone
	Gamba
	Gemshorn
	Dulciana
8	Octave*
	Lieblichfioete
	Cello
	Gemshorn
4	(Octave)
	(Gemshorn*)
V	Mixture
32	Bombarde
16	Ophicleide
	Posaune
	Bassoon*
8	Tuba
4	Clarion
	Four prepared-for.
	GREAT
16	Diapason
	Gemshorn
8	Diapason-1
	Diapason-2
	Diapason-3
	Waldfioete
	Erzaehler
4	Principal
	Octave
	Flute
2 2/3	Twelfth
2	Fifteenth
IV	Mixture*
8	Trumpet
4	Clarion
	Two prepared-for.
	SWELL
16	Bourdon
	Dulciana
8	Diapason-1
	Diapason-2
	Gedeckt
	Quintadena
	Gamba
	Salicional
	Voix Celeste
	Aeoline
	Unda Maris
4	Octave
	Geigenprincipal*
	Flute
2	Flautino
IV	Mixture*
III	Cymbal*
16	Trumpet
8	Cornopean

	French Trumpet
	Fluegelhorn
	Vox Humana
4	Clarion
	Tremulant

	CHOIR
16	Gamba
8	Concert Flute
	Kleinerzaehler
	Geigen
	Dulcet 2r
4	Flauto Traverso
	Gemshorn
2 2/3	Nasard*
2	Piccolo
1 3/5	Tierce*
1 1/3	Larigot*
16	Fagotto
8	Clarinet
	Celesta
	Tremulant

	SOLO
8	Flute
	Gamba
	Gamba Celeste
4	Flute
16	Fagotto
8	Tuba Mirabilis
	Trompette-h*
	English Horn
	French Horn
	Clarinet
	Orchestral Oboe
	Bassoon
	Tremulant

One prepared-for.

	ECHO
8	Diapason*
	Concert Flute
	Salicional
	Voix Celeste
4	Principal*
	Flute
8	Aeoline
	Vox Humana
	Tremulant

COUPLERS 27:

Ped.: G. S-8-4. C. L-8-4.
 Gt.: S-16-8-4. C-16-8-4. L-16-8-4.
 Sw.: S-16-4.
 Ch.: S-8-4. C-16-4. L-16-8-4.

Solo (L): L-16-8-4.

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 Combons 44: P-7. G-8. S-7. C-7.

LE-7. Tutti-8.

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 32' Diapason. 32' Violone. 32' Bombarde. Full-Organ.

Onoroffs 1: Great Reeds.

Cancels 1: Tutti.

Blower: 20 h.p. Orgoblo originally installed c.1913, completely overhauled in 1943, and still doing duty; 900 r.p.m., wind at 10" and 20".

Old console retained, with new ivories, 244 new silver contact-wires, new solid music-rack. New relay and combon mechanisms in the basement.

Tonal work done under supervision of John Schleigh of the Moller staff who

did "much actual revoicing on the job. The Great 8' Diapasons were revoiced on the job and brightened up as much as conditions would permit. While the first Diapason is still fairly heavy, it is far from being the dull hooty thing it once was. General effect of the Great is of fire & brilliance, with solidity & dignity not forgotten."

To meet Dr. Candlyn's ideas, Adolph Zajic was sent up from the factory and "revoiced the Tuba Mirabilis on the job with entirely new tongues . . . The Tuba Mirabilis certainly comes through on top of the organ, but due to the fact that it is now a Trumpet and not a big blooping Tuba, it ties in with the rest of the instrument and increases its thrust definitely."

In the Pedal Organ, "It is difficult to beat the effect of those three 32's as they come rolling down underneath everything. Of course the setting itself is perfect for magnificent music."

As Dr. Candlyn put it briefly, the aim was to clarify & brighten the tone in the upper two-thirds of the manuals, leaving the solid foundation about as it was in the lower octaves—but don't quarrel with the specific words used here; they give the general idea rather than scientific instruction. An examination of the organ as it now stands will show what words to use. That age-old muddiness in the middle of the keyboard no longer exists. Now the St. Thomas organ has virility as well as beauty.

PALMYRA, PA.*Church of Brethren*

Aeolian-Skinner Organ Co.

Installed, May 1949

Organist, Mrs. Kenneth Frey

V-17. R-20. S-21. B-2. P-1207.

PEDAL: V-3. R-3. S-6.

16 Sub-Bass 44
 (Stopped Flute-S)

8 Principal 32
 (Sub-Bass)

II Rauschquinte 64
 (Chimes-G)

GREAT: V-7. R-8. S-8.

Expressive

8 Diapason 61
 Melodia 61

Dulciana 61
 Unda Maris tc 49

4 Octave 61
 Orchestral Flute 61

II Grave Mixture 122

8 Chimes 25

Tremulant

SWELL: V-7. R-9. S-7.

8 Stopped Flute 80-16'
 Viole de Gambe 68

Viole Celeste tc 56

4 Flute Triangulaire 68

III Plein-Jeu 183

8 Trompette 68

4 Oboe '68

Tremulant



WHAT GOES ON HERE!
E. Power Biggs stops being highbrow and clowns a bit over the joyous fact
that now there's no need to chop up Bach's music, for those remarkable
long-playing Columbia recordings give even the lengthy Passacaglia
in one continuous playing without breaks for changing records.

COUPLERS 9:

Ped.: G. S-8-4.

Gt.: G-4. S-16-8-4.

Sw.: S-16-4.

Crescendos 3: G. S. Register.

Combons 12: P-4. G-4. S-4. Tutti-4.

Reversibles 2: G-P. Full-Organ.

Cancels 1: Tutti.

Chimes, Maas.

Blower, Orgoblo 3 h.p.

"This is an example of preserving flue choruses in the Great and Pedal and a miniature reed chorus in the Swell, even in a small organ. The compression of the Choir accompaniment & flue voices into the Great when there is not room for the Choir, provides a flexible yet sound organ. A number of acoustical changes recommended by the builder were made by the church, greatly to the benefit of both organ and choir."

POTTSSTOWN, PA.

Emmanuel Lutheran

M. P. Moller Inc.

Installed, Feb. 1949

Organist, Iva A. Spacht

Guest recitalist, Marie Schumacher

V-27. R-29. S-39. B-9. P-1927.

PEDAL: V-2. R-2. S-9.

16 (Diapason-G)

Bourdon 44

(Lieblichbordun-S)

8 Octave 44

(Bourdon)

(Lieblichbordun-S)

4 (Octave)

(Lieblichbordun-S)

16 (Trumpet-S)

GREAT: V-7. R-7. S-8.

Expressive

8 Diapason 73-16'

Hohlfloete 61

Gemshorn 61

4 Octave 61

Flute h 61

2 2/3 Quint 61

2 Superoctave 61

8 Chimes A-f2 21

Tremulant

SWELL: V-10. R-12. S-12.

16 Lieblichbordun 85

8 Diapason 73

(Lieblichbordun)

Salicional 73

Voix Celeste tc 61

4 Principal 73

Flute Triangulaire 73

III Plein-Jeu 183

8 Trumpet 97-16'

Oboe 73

Vox Humana 61

4 (Trumpet)

Tremulant

CHOIR: V-8. R-8. S-10.

8 Geigen-Diapason 73

Melodia 73

Dulciana 73

Unda Maris tc 61

4 Flute 73

2 2/3 Nasard 61

2 Piccolo 61

8 Clarinet 73

Harp 49b

(Chimes-G)

Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 4: G. S. C. Register.

Combons 32: P-6. G-6. S-6. C-6.

Tutti-8.

Reversibles 3: G-P. S-P. Full-Organ.

Cancels 1: Tutti.

Chimes, Deagan.

Miss Schumacher

Mozart, Fantasia Fm

Bach, Have Mercy on Me

Gigue Fugue

Franck, Prelude-Fugue-Variation

Karg-Elert, Legend of Mountain

Vierne, Clair de Lune

Reubke's Sonata.

An organ built for the Church in 1886 was rebuilt in 1912, and rebuilt again in 1938 by W. S. Merrit. Mr. Merrit left it a 3-35. We do not know why this rebuilding was good for only ten years; rather expensive organ decision, wasn't it?

TWIN FALLS, IDAHO

First Christian Church

Hillgreen, Lane & Co.

Dedicated, Feb. 13, 1949

Guest recitalist, Lauren B. Sykes

V-8. R-8. S-22. B-14. P-620.

PEDAL: S-6.

Expressive, Great & Swell

16 (Diapason-G)

(Stopped Flute-S)

(Dulciana-G)

8 (Diapason-G)

(Stopped Flute-S)

4 (Diapason-G)

GREAT: V-3. R-3. S-7.

Expressive

8 Diapason 85-16'

Clarabella 61

Dulciana 97-16'

4 (Diapason)

(Dulciana)

2 2/3 (Dulciana)

2 (Dulciana)

SWELL: V-5. R-5. S-9.

16 (Stopped Flute)

8 Geigenprincipal 73

Stopped Flute 97-16'

Salicional 73

Voix Celeste 61

4 (Stopped Flute)

2 2/3 (Stopped Flute)

2 (Stopped Flute)

8 Trumpet 73

Tremulant

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 12: GP-4. SP-4. Tutti-4.

Fixed Pistons 1: 8' Synthetic Oboe on Swell.

Reversibles 2: G-P. Full-Organ.

Cancels 1: Tutti.

Blower: 2 h.p. Orgoblo.

Action Current: Orgelectra.

Mr. Sykes

Campra, Rigaudon

Couperin, Soeur Monique

Bach, Jesu Joy of Man's Desiring

Daquin, Noel

Bach, Fugue D

Mailly, Christmas Musette

Franck, Finale

Lubrich, Music of Spheres

Maekelberghe, Triptych

Dupre, Miserioso

Vierne, 1: Finale



What to Play?

By ROWLAND W. DUNHAM
Associate Editor, Church Department

AN amusing satirical skit on the organist's quandary in deciding what to play for prelude and postlude was presented last summer at a Guild convention. After starting several pieces, usually Bach, he would dismiss each as "too hard" or "people won't like it," then there would come the inevitable choice of a well-worn chestnut—not even a roasted one at that. The stunt was funny, but it had connotations that must have struck home to the several hundred organists who enjoyed it with a self-conscious feeling of similar experiences.

Do not imagine that I am not guilty of such a maneuver. When a youngster it happened many times. Finally, located in a position of more importance there came a solution that was followed thereafter. In a nonliturgical institution my problem was simple. The process consisted of making a chart of each Sunday in the year, two services per "working" day. Every fall the organ music was planned for the ensuing year. Current repertoire was augmented by new pieces strategically spaced to permit sufficient preparation. Previously, of course, new compositions had been bought or culled from the personal library to be used as scheduled. This plan worked with uniform success. Unlike some organists, my training and ambition demanded that there be daily practise sessions lest the process of going to seed appear prematurely.

Naturally such a schedule called for an occasional change. Sometimes my judgment about a new piece underwent a change after actual work. Maybe it was too difficult for a busy time of the year. It might not come out as well as a casual reading might predict. Judicious mixture of sure-fire compositions with more erudite or complex ones was indicated. After a year or so the futility of a serious piece of music as a postlude seemed obvious. Improvisation on a hymntune or something else gave a valuable experience and later some facility in the extempore form of performance. For that church the informal playing after the service sufficed to accompany the conversation of the departing congregation.

At the session of the committee on organ and choral music of the M.T.N.A. in Chicago it was my good fortune to secure the help of Dr. Frank Van Dusen. His paper was entitled *The Organ and Its Literature in the Church*. Dr. Van Dusen is one of our leading organists and the teacher of many in the profession. He is a man of charm and acumen whose opinions are of more than ordinary value. The paper will be in the Book of Proceedings soon to be published, but a few of the suggestions might be borrowed here.

It was a plea for more organ music written not in a pessimistic vein but rather with a constructive approach. These quotations give the cause of a neglect in instrumental usage that still maintains in many churches.

"Later the multiplicity of choirs became the vogue. As these multiple systems were set up we saw the gradual decline of the organ prelude and organ-playing in the church." Presently comes the sage advice, "It will now be the responsibility of these young organists to offset the cause for criticism of church music in general which is all too common today.

"Many critics would bar most all of the creative efforts that are coming out of France today. They object most strongly to the extreme dissonance, modern tonality, modern contrapuntal effects, and all-around brashness of the present-day French school. However, as was pointed out in the September 1948 issue of *T.A.O.*, perhaps we are wrong to take such

works as those of Messiaen, Langlais, and Alain out of the settings for which most of them were intended—the Roman Catholic mass—and expect a desirable effect when used on a program with Bach, Franck, and Karg-Erlert. Too many musical snobs will program most recitals with music of Bach, pre-Bach, and the modern French school as though there were no other organ compositions worthwhile.

"Then there is the question of suitability of the pre-Bach music for the churches of the present day. There is an abundance of this music, much of which would seem to be of value only as museum pieces. . . . In other words, much of what is being played by our organists today is as 'dry as dust' and incapable of providing interest or inspiration to our present-day listeners."

These words are quite in accord with ideas presented in these columns. It is fine to have corroboration by such an eminent colleague. Refreshing was it to note approval of sonatas by those much maligned old-timers, Guilmant, Mendelssohn, Rheinberger.

Near the end came a plea for an organ piece as an offertory instead of an anthem and particularly a vocal solo. He says, "We need not resort to the meditative or reverie type with cheap, sentimental melody, for there are many short numbers which are in good taste as well as being good music. If the offertory follows a part of the service which has expressed exaltation, why should not the organist be free to carry out this feeling of exaltation in his organ solo?" Why indeed?

This Editorial has turned out longer than usual. Perhaps justification may be found in the timeliness of the subject and the constructive character of the advice coming from a man whose judgment will be respected. Besides it is good to get away from the stuff that usually clutters the column!—R.W.D.

NOT SO FRIVOLOUS—JUST POINTED

The otherwise dignified E. Power Biggs, who has produced a great number of recordings of the organ music of Bach, is now so happy over the achievements of science that he will do almost anything to prove his enthusiasm. After years of effort, Columbia has marketed its new long-playing recordings by which complete works such as the Passacaglia can be reproduced without breaks, just as Mr. Biggs does in recital. Our photo shows him in the Germanic Museum of Harvard University from which his Sunday broadcasts have featured fine organ music, including complete-Bach. These recitals by Mr. Biggs earned for him the fourth consecutive annual award in *Musical America's* poll of some 700 music critics throughout the nation, rating Mr. Biggs C.B.S. broadcasts as an outstanding musical event with the widest critical following. The Institute of Education by Radio has hopped on the bandwagon also and at its Columbus convention awarded Mr. Biggs an Honorable Mention—first place went to the Boston Symphony. Good company to keep?

SOCIALIST SOVIET WASHINGTON

Americans have been able to use their ingenuity, use their own finances, or money for which they are responsible, and push ahead. Now the decisions that result in an encroachment of these freedoms are not made by you and me; they are made by the politicians, the office-holders, responding to some pressure groups.—Asa S. Knowles, vicepresident, Cornell University.

MERCY PLEASE!

Don't torture poor people by depriving them of automobiles and television; let us have a Social Television & Auto Law, so that people who are too lazy to work for a living, too wasteful to buy machines, may have them supplied by a beneficent American Government along with Socialized Medicine. Why deprive poor people of any of the luxuries we industrious & thrifty enjoy? Taint fair.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Public Improvements

DON'T underestimate Dr. T. Frederick H. Candlyn merely because he's working in the rather lofty-minded St. Thomas Church, New York City, and has what I've generally considered that undesirable thing called a boychoir. It does me good when somebody upsets my prejudices. Dr. Candlyn started to upset me shortly after he arrived in New York. It seems he had the job of playing a recital thrust on him, and his comments to a friend rather stumped the friend but they made me keep an eye on him—with an eyebrow slightly raised. That raised eyebrow was a compliment.

Time moved on. M. P. Moller Inc. rebuilt and virtually completely revoiced the organ. Mr. Goldsworthy decided it was good for my soul to hear a St. Thomas service. One Sunday later Dr. Candlyn did Wesley's "Blessed be the God and Father" and had solo parts in it for three of his boys. He's proud of those boys. St. Thomas has a choir school, now housed in the choirschool building which the Church owns. Dr. Candlyn has been with the Church long enough now to get the kind of boy-tone he wants and I say it's superb. No hooting, no velvety smoothness. In their place he develops a carrying tone that makes a grand ensemble with his men's voices and with which he can, I believe, do anything any other choirmaster can do with women's voices.

St. Thomas has had a long line of distinguished organists. Each made contributions. Prior to Dr. Candlyn there was Dr. T. Tertius Noble whose contributions, to many hearers, climaxed the years. Now comes Dr. Candlyn to pile on even greater achievements. He does it both with that special boy-tone he has developed and with his sometimes dramatic use of that revived & revitalized organ. That Wesley anthem is one of the best instances. The three solo boys were an unsullied delight, and when duet passages came between two of them, it was even more delightful. In that anthem and in that Church, no adults could have handled those solo & duet passages as grandly as did these boys.

Toward the end of the anthem there were several measure-long, or maybe two-measure, rests for the voices, and here Dr. Candlyn dramatically crashed in with such brilliant organ chords as would make your hair stand on end. That, believe me, was real church music. And another dramatic effect came, on both Sundays, in that fourth stanza of "My country 'tis of thee," which St. Thomas uses to immediately follow the "Doxology" when the collection has been brought forward, where between the sixth and seventh measures Dr. Candlyn put on his most brilliant reeds and crashed in with ascending chords from F up to C. When the voices continued on C I wanted those reeds to continue too, but Dr. Candlyn said no, they'd drown out the voices. You have to hear it to feel how thrilling that trick was. And that, mind you, from a dignified organist in the sober-sided St. Thomas Episcopal Church on Fifth Avenue.

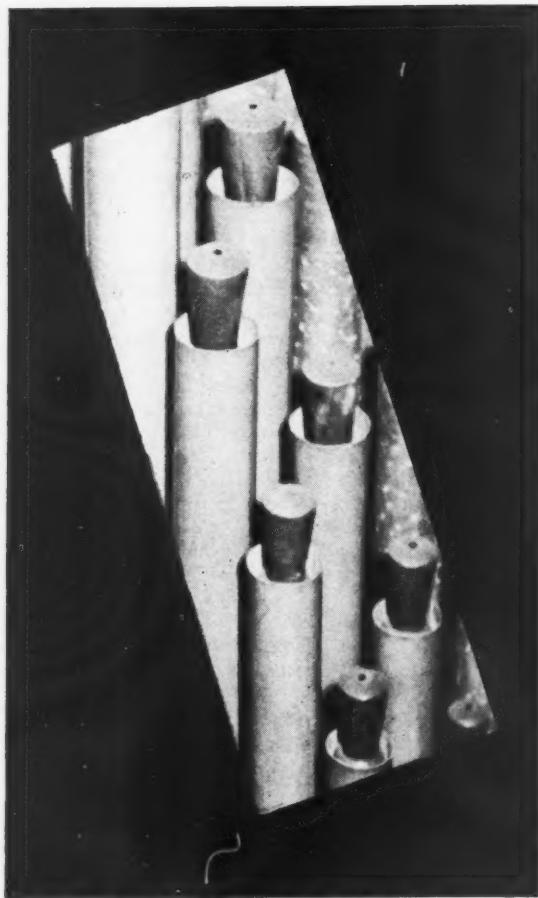
Talk with Dr. Candlyn and you'll find out—if you're as honest & sincerely interested as he is—what kind of a man he is. He's convinced me. He's now my kind of a man. Wouldn't want any better. So I say St. Thomas has now come of age, has come alive. After decades of persistent development, it has an excellence it never had before, an excellence that can come only by continuous development, each

man adding something good to what his predecessor contributed. It would be easy to be too dramatic, or to be dramatic too often; Dr. Candlyn won't make that mistake. He likes the church too well, likes his boychoir too well. And he still likes music. So he won't make mistakes.

The A.G.O. scored one victory, met one defeat, in its recent annual jamboree in New York City: it stood on its own feet, paid its own bill for printing the programs without grafting on an almost defenseless organbuilding and music-publishing industry; but it—posing as an authority on all matters of the organ—scored a flop in defense of truth and honesty in nomenclature. It said, of its May 24 program, "hear the organ," and of its May 25 program, "play the organ." In the former it did hear the organ, in the latter it heard only an electronic. Now why can't the Guild be accurate? Make a mistake in your Fellowship test and see how quickly the Guild jumps on you. Yet it blunders all over the scenery when it faces the perfectly simple problem of what constitutes an organ and what an imitation-organ. That sort of dodging—or indifference to truth—is hardly what we expect from an academic fraternity that claims the highest of idealism in everything else pertaining to the world of the organ.

"You have been adamant in your plugging for the electronic instrument manufactured by the Baldwin Piano Company—in fact so much that you refer to it alone as an 'electronic organ' and not an electrotone." Look through the last dozen issues and you'll see that this is not the truth. Don't blame T.A.O. if the Baldwin office supplies attractive photos that should interest all organists, and others supply none. When it was brought to the attention of the Baldwin Piano Co. that through all the centuries in all civilized countries where the organ and organ music have been known, the organ has invariably been known as an instrument producing its tones from wind-blown pipes, the Company immediately, at considerable loss in printed literature, changed and called their invention the Baldwin Electronic Organ. You can't blame an honest person for taking extra friendly interest in an honest firm like that. And following along in the same high degree of complete honesty are, alphabetically, the Allen Organ Co., December p.383; the Connsonata, November p.333; the Rudolph Wurlitzer Co., February p.57. The modern world knows that some synthetic imitations and products are superior, in many ways, to the original; there is not the slightest reason for believing the electrotone cannot ultimately be one of the finest music instruments known to man: and it has the inescapable added advantage of being more portable than a piano and financially within reach of every successful professional organist.

"Undoubtedly, when one of the largest organbuilders such as Aeolian-Skinner give you considerable support you cannot condemn the style of organ design they are at present promoting." I think we could and would, if criticism were needed. I think Mr. Harrison is so honest in his efforts to build ever finer organs, that he'd welcome informed criticism; and even if he had to face uninformed criticism in these columns, he would say not a word in protest, nor change his advertising program in the least, for he knows very well he can safely leave it to the informed members of the organ world and need fear no criticisms, just or unjust. These pages started the fight for the clarified ensemble. Partly through our own



A TOP OR TWO: No. 4
The 4' Flute d'Amour in the Positiv of the Aeolian-Skinner in the Church of St. Mary the Virgin, New York, photographed by Ernest White; they are metal pipes with perforated wood stoppers and give a tone of unusual charm in the hands of an artistic voicer.

fault, we permitted the pernicious word Baroque to gain enough use to threaten to become accepted. Lately we have ruled it out of these pages as totally inappropriate. Actually no name has as yet been found to describe the new trend. I doubt if any new name is desirable now. It's merely a vast improvement in organ specifications—and specifications, as even a beginner knows, include scaling, voicing, and tone-regulation—all matters impossible to put into the record when we publish a stoplist.

Sorry to disappoint anyone, but neither Baldwin nor Aeolian-Skinner have ever even remotely hinted at any wish for favoritism in these pages. And so far as we can judge, they've had none. The fact that these pages carry this or that, merely means that somebody has been interested enough to supply what was carried, while others in the same field have not been sufficiently interested to do so; we only wish they were.

"It is surprising how many young organists are floating around who can give really good organ recitals—but we have real trouble trying to induce them to include even one number that can be easily assimilated by the average listener. Organists do not buy or rent their instruments, or pay for their halls; usually there is no charge for admission. This seems to create a false notion they can cram anything down the throat of the public. Possibly they think only of how their programs will look to other organists."

That's the lament of a man who is one of the finest recitalists I've ever heard. He's broad-minded. He invites other organists to give recitals on his instrument. But he wants his audiences to enjoy at least a part of each program.

He wants them to like the organ. And organ music. Too bad more of us don't have the same generosity toward our audiences.—T.S.B.

ARM-WAVING—AN ANNOYING CONCEIT

By William A. Goldsworthy after observing many organists

During our peregrinations of the past season we noted with disgust the increasing habit of arm-waving—organists playing a whole anthem with one hand, violently swinging the other, while the choristers go oblivious along, their eyes fixed on the music. It is even worse among those who have studied in conservatories where so-called conducting is taught. In one newspaper we saw a picture of one such teacher placing the fingers of a neophyte in the exact Proper Position to hold a baton.

This is Affectation to the Nth Degree. Anything to "impress" the student who, in his turn, will similarly try to "impress" choristers & audience.

To help our St. Vitus Dance choirmasters we remind them of what one of Mendelssohn's close friends reported about his conducting the Bach "St. Matthew." Of Mendelssohn he said:

"The quiet and simple way in which, by a look or a movement, he reminded us of the inflections beforehand agreed upon, the quiet confidence with which he would drop his baton when longer pieces of steady tempo were well started, as if to say, 'This will go very well without me,' and listen with radiant countenance until he anticipated again that it would be necessary to use the baton—in all this he was as great as he was lovable."

"We had many discussions about conducting. The continued beating throughout a movement, that must necessarily become mechanical, vexed us. It has always seemed to me the conductor should beat time only when difficult passages or a possible unsteadiness of the performers make it necessary. Surely the aim of the conductor should be to make himself forgotten."

That suggestion won't please our modern arm-wavers. Nor the next either:

"I recall these circumstances, as of late years the extraordinary gesticulations of conductors have been made the primary attraction in music performances."

That was written in 1868. How applicable in 1949.

Only this past season in a great church, famous for its long line of preachers, we saw the director stand up before a chorus and conduct both choir and congregation in the singing of a gospel-hymn. Waving his arms widely, he worked himself into a lather—while the choir & congregation went along with the organ in their accustomed placid fashion.

Is the organist leading the music of the service, or making an exhibition of himself? For an example of the better way, see any of the nuns in our better Catholic schools direct their girls in the intricate rhythms of Gregorian; there we have a concise and reverent form of conducting, as efficient as it is appropriate.

THE TOPS OF PIPES: No. 4

The 4' Flute d'Amour from the Aeolian-Skinner Positiv, Church of St. Mary the Virgin, New York, as photographed by Ernest White who says it's a "stopped flute, producing only the colorful harmonics, yet there is a small opening in the stopper that makes it behave slightly like an open pipe. The opening is so small that the effect is but a fog of the unison harmonics among the regular size of the stopped-pipe harmonics. A singularly floating tone is the result." Stoppers are of wood, with a leather bushing to hold them in place within the pipe. Many builders made the pipes of wood but those shown are of metal; most popular pitch seems to be 4'.

A LIBERAL—DEFINITION:

A clergyman or college professor who believes all workmen are saints, all businessmen demons.

Phonograph Recordings

Reviews by CHARLES VAN BRONKHORST

Phonograph recordings are both entertaining and incomparably instructive

It is encouraging to see the number of fine organ and choir recordings being released by independent companies. One of the most active has been the Gregorian Institute of America with several noteworthy additions to its growing catalog in recent months. Among these is an Historical Organ Series featuring Mario Salvador, organist of the St. Louis New Cathedral and head of the Institute's organ department.

The complete series will include five albums: Pre-Bach, Bach, Franck, Modern French, Modern German. Already released are the first two, MS-1 (Pre-Bach) and MS-2 (Bach), four 12" disks each, \$6.80 per set postpaid from The Gregorian Institute, Toledo 2, Ohio. These first two sets have been recorded on the new 3-30 Wicks in Our Lady of Sorrows R.C. Church in St. Louis; Mr. Salvador's instrument in the Cathedral was being replaced at the time of these recordings.

Insofar as pre-Bach organ music is concerned my own interest is primarily historical, and for that purpose this collection is ideal. For the serious organ student the album offers a representative selection of the early music which has so greatly influenced organ composition and organ playing. Included in the set are pieces by Merulo, Frescobaldi, Cabezon, Clerambault, Buxtehude, Gigault, Couperin, Titelouze, Pachelbel. Mr. Salvador plays authentically but fails to convince me that much of this music is vital. In other words he fails to play beyond the composer's notes, and I do believe even pre-Bach can be beautiful and exciting. Technically he is excellent, but it takes much more than technic to make this type of music enjoyable even to an organist, let alone the average music-lover.

The Bach album includes two already-recorded favorites, the Preludes & Fugues in E flat and A major, and the neglected Prelude & Fugue in D, and In Dulci Jubilo. E. Power Biggs' recording of the E-flat P. & F. (Columbia MM-728) set a standard of perfection difficult to approach; Mr. Salvador does not come close, even disregarding the differences between the two instruments. The A-Minor work has only recently been recorded by Carl Weinrich (Musicraft M-80) in a technically perfect but typically baroque performance. The new version is comparable in playing style but again I find the tonal choices disappointing. The P. & F. in D is also a disappointment; Mr. Salvador forgets that Bach's music is more than a display-piece, and—like so many others—plays the Fugue as if it were a race against time. I like my Bach so that each note is clear and distinct in its proper relation to the others and with due regard for the particular characteristics of the organ used; the music loses its true beauty and value if played otherwise.

If you like early choral music of the church, Gregorian's album PM-1 (four 12" disks, \$7.99 postpaid), "Polyphonic Masters of the 16th Century," should be of interest. Featuring the 120-voice chorus of the 1948 Institute graduating class under Dom Ermin Vitry, O.S.B., this album offers some of the outstanding music of the Catholic church as interpreted by a leading present-day music authority of that faith. Included are works by Palestrina, Des Prez, de Lassus, Andreas, Viadana.

While most of the music was unfamiliar to me, I found it not only historically interesting but quite enjoyable as well. Much of the credit belongs to Dom Vitry and his chorus who—through their own interest and enthusiasm—give the music that vital depth of feeling and understanding which distinguishes between technical perfection and musicianship.

Gregorian albums OC-1, OC-2, and OC-3 are of primary interest to those working with or particularly interested in Gregorian chant. Each set contains five 10" records (\$7.84 per set postpaid) featuring various occasional Gregorian

chants of the Catholic liturgy. OC-1 presents the St. John's Seminary choir of Collegeville, Minn., under Rev. Dominic Keller, O.S.B.; OC-2 and OC-3 are sung by the chorus and Schola of Holy Cross Parish, St. Louis, directed by Monsig. Martin Hellriegel, and feature this outstanding children's group. If you're at all interested in the liturgical music of the Catholic church, by all means hear these records.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

Assembly's Training School, organ, choir-work, congregational singing; Richmond, Va., July 20 to Aug. 3; April page 111.

Eastman School of Music, organ, choir-work, teaching; Rochester, N.Y., June 27 to Aug. 5; May 152, 157.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 13 to 17; May 150.

Guilmant Organ School, organ & church music; New York, July 5 to Aug. 6; May 148.

Juilliard School of Music, special courses for organists, choirmasters, choral conductors; New York, July 5 to Aug. 12; March 79.

Methuen Organ Institute, concentrating on organ, master-classes with specialists; Methuen, Mass., July 18 to Aug. 13; April 126; May 146, 157.

Peabody Conservatory, full course, organ with Richard Ross; Baltimore, Md., June 27 to Aug. 6; April 111, 126.

G. Darlington Richards, boychoir and children's-choir work; New York, July 11 to 22, Aug. 8 to 19; May 146.

School of Sacred Music, specializing in work of church organist; New York, dates not indicated; May 146.

Waldenwoods School, choir-work, organ, theory, voice; Hartland, Mich., July 18 to 31; May 169.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, June 27 to July 1; April 126; May 169.

Wellesley Conference, church-music problems & choir-work; Wellesley, Mass., June 26 to July 2; May 148.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson; Princeton, N.J., July 25 to Aug. 14; May 145.

Following comments are limited to facts not already presented in text or advertising.

Guilmant Organ School: Faculty includes Willard Irving Nevins, organ; Robert K. Beckwith, choral technic; Viola Lang, keyboard harmony; Dr. T. F. H. Candlyn, form; James W. Bleecker, improvisation.

Methuen: Additional numbers in the repertoire (see April p.126) will be:

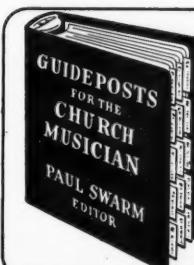
Milhaud, Nine Preludes

Effinger, Prelude & Fugue

Messiaen, Ascension Suite

Buxtehude, Preludes & Fugues; Passacaglia; Chaconne;

Canzonetta.



LET'S IMPROVE

CHURCH MUSIC



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

DECATUR FESTIVAL

Masonic Temple, Decatur, Ill.

Franck, Chorale Bm

Fierce was the wild billow, Noble
The day of judgment, Arkhangelsky

Praise the Lord, Franck

Christ the Lord for us, Schreck

Hail gladdening Light, Martin

MAURICE GARABRANT

Cathedral, Garden City

Ninth Annual Bach Festival

Chorales from Tower by brass quartet

Fugue Ef

Awake the Voice is Calling

"O Morning Star"

"Jesus guard and guide Thy members"

b. "Yea this Thy word is nurture"

Three chorales by brass quartet

"God my Shepherd"

"Praise God from Whom"

"Then O my God with joy"

"Now thank we all our God"

"B-Minor Mass" (6 mvt.)

Bist du Bei Mir

Come Sweet Death

Arioso

Done by chorus, organ, soloists, 4 strings, 2 flutes, quartet of brass, under Mr. Garabrant's direction, guest organists playing.

E. A. HILLMUTH

St. Peter's Church, Caldwell

Festival Choral Evensong

Candlyn, Son: Song Without Words

q. "Let Thy merciful ears," Weekes

"Nunc dimittis," Walmsley

"The Lord is my Light," Mueller

"Laudamus Te," Mueller

"If ye love Me," Tallis

"How lovely," Brahms

Mueller, A Mighty Fortress

Matthews, Duke Street Prelude

Dr. Carl F. Mueller guest-conductor, Helen H. Tyson guest-organist; boychoir of 21s-7a-2t-7b.

JEWISH SYNAGOGUE FESTIVAL

Kaufmann Auditorium, New York

Bloch, Invocation

Werner, Improvisation on Torah

Weinberg, Sinfonia Sabbath Morning

Beimel, Prelude for New Year

Three baritone solos

Three violin solos

Three baritone solos

Two violoncello solos

"Mah Tovu," Bloch

"May the words," Weiner

"Lord is my Shepherd," Schalit

"Kedushah," Freed

PORTLAND BAPTIST FESTIVAL

White Temple, Portland, Ore.

Rowley, Soliloquy

Whitlock, Reflections

"To God all praise," Schuet

"Come O thou traveler," Noble

"Gloria," Mozart

"Jesus only," Rotoli

"Let Mt. Zion rejoice," Herbert

"Radiant morn," Woodward

"Send forth Thy Spirit," Schuetky

Peeters, Modale Suite: Adagio

"Brother James' Air," Jacob

"Be calm and peaceful," Bach-ar.Kemmer

"With a voice of singing," Shaw

Hill, Pageant

First seven anthems were sung individually by seven different choirs; last three were sung by five others combined, under direction

THE AMERICAN ORGANIST

1949-32-6

of Lauren B. Sykes. In each case the program set a good example to the clergy by naming the minister of the church whose choir was singing. "Go thou and do likewise?"

G. DARLINGTON RICHARDS

*St. James' Church, New York

Music from Jan. 2 to May 29

Anthems

Bruch-ar.Richards, Glory in highest

Matthews, Red are the roses

Elmore, Eastern sages at His cradle

Gevaert, The Three Kings

Cruickshank, Now when Jesus was born

Mendelsohn, When Jesus our Lord

Mendelsohn, Sorrows of death

Stainer, Awake put on strength

Franck, Alleluia

Parker, Lord is my Light

Parker, In heavenly love

Roberts, Seek ye the Lord

Martin, Like as a father

Saint-Saens, Angel bands in strains

Fanning, When the Lord turned again

Noble, Grieve not the Holy Spirit

Wesley, Lead me Lord

Stainer, Grieve not the Holy Spirit

Moore, God so loved the world

Andrews, O brightness

Randegger, Save me O God

Dvorak, By the waters of Babylon

Woodman, Turn Thy face from my sin

Richards, Into the woods

Gounod, Come unto Him

Faure, The Palms

Knox, I was glad when they said

Sullivan, I will mention

Gritton, Hallelujah

Macfarlane, Open our eyes

Handel, Lift up your heads

Henschel, Soon night will pass

Gounod, Unfold ye portals

Canticles and Services

Tours, Service in C

Parker, Te Deum in E

Hall, Nunc dimittis Ef

Stainer, Nunc dimittis Bf

Neidlinger, Benedictus es F

Fricker, Nunc dimittis G

Stanford, Te Deum Bf

West, Magnificat Ef

Richards, Service in Gm

Matthews, Benedictus es Af

West, Nunc dimittis Ef

Custance, Benedictus es D

Webbe, Benedictus es D

Stanford, Nunc dimittis Bf

Stokowski, Benedicte F

Cruickshank, Nunc dimittis G

Stainer, Service in Ef

Fricker, Magnificat G

Richards, Benedictus es C

LAUREN B. SYKES

Choirs on Tour

Multnomah School of Bible

Leising, Let all the nations

Gibbons, Hosanna to the Son

Sweelinck, Born today

Tchaikovsky, How blest are they

Grieg, God's Son has made me free

Christiansen, Built on a Rock

Psalm 50

Mueller, He that dwelleth

Francis, Sing unto the Lord

Kemmer, Meditation

Roll Jordan roll

Edmundson, None other Lamb

Shure, The glad trumpet

Davies, God be in my head

Mueller, O for a thousand tongues

This program was given 23 times; choir of 15s-14c-9t-11b.

Pacific Bible College

Weekes, Let Thy merciful ears

Brahms, O cast me not

Haydn, Praise we sing to Thee

Herzogenberg, Christmas Song

Stainer, God so loved the world

Zingarelli, Go not far from me

Koshetz, Trial before Pilate

Crucifixion

Resurrection

Christiansen, Praise to the Lord

Fairest of Roses

Marryott, We will be merry

Niles, I wonder as I wander

Shure, O for a thousand tongues

A green hill bright with morn

Mueller, Lead on O King Eternal

And this one was done 30 times; choir of 9s-13c-11t-12b.

SAMUEL WALTER

Trinity Church, Boston

Festival of Spirituals

Purvis, Spiritual

Climbing up the mountain, ar.Smith

When Israel was in Egypt, ar.Page

Deep River, ar.Burleigh

Nobody knows the trouble, ar.Burleigh

There is a balm, ar.Dawson

Sometimes I feel, ar.Walter

Lord I want to be, ar.Johnson

I am a poor wayfaring, ar.Scott

Let us break bread, ar.Lawrence

Steal away, ar.Walter

I'm gonna ride, ar.Smith

Ezekiel saw the wheel, ar.Burleigh

Bach, Fugue Ef

ERNEST WHITE, Director

EDWARD LINZEL, Choirmaster

MARIE SCHUMACHER, Organist

Choral Music for June

*Hassler, Missa Secunda

Gregorian, Credo-1

Hilber, Confirma hoc Deus

*Breydert, Missa Simplex

Victoria, Duo Seraphim

*Peeters, Missa Sanctae Lutgardis

Monteverdi, Lauda Sion

*Anerio, Missa Brevis

Noyon, Benedictus

July

*Rehm, Messe E

Gregorian, Credo-1

Schroeder, Panis angelicus

*Breydert, Missa Simplex

Franck, Tantum ergo

*Hassler, Missa Secunda

Gregorian, Credo-1

Vermeire, Ave Maria

*Ghedini, Missa Monodica

Paladilhe, Tantum ergo

*Anerio, Missa Brevis

Karg-Elert, Tantum ergo

SEARLE WRIGHT

Chapel of Incarnation, New York

Wihlsunide Festival

Friedell, Magnificat Am

R.V.Williams, Mass Gm

Walton, Belshazzar's Feast

■

PRIZES & COMPETITIONS

Total of \$100,000. is offered by the National Five Arts Award, 715 Fifth Ave., New York 22, N.Y., for all sorts of works including music compositions. Closes July 31.

Twelve prizes, \$250. to \$30., are offered by Lorenz Publishing Co., 501 E. Third St., Dayton 1, Ohio, for anthems and organ pieces. Closes Oct. 15. If Lorenz live up to their usual reputation they can't be fooled by cacophonous cubistic ravings, so if you have anything good in manuscript, better get full details and enter it.

Ulysses Kay won the \$3,000. grant of the American Academy for a year's study in Rome.

Clair Leonard won the Church of the Ascension, New York, \$100. prize for his setting of Psalm 24; premiere in the Church May 26.

William Flanagan of New York won the Mills Music Co. award for his Divertimento for small orchestra; he gets it published, performed in Carnegie Hall next year, examination by eight major orchestras for possible performance, and is commissioned to write the score for a motionpicture film.



Westminster Choir College, Princeton, N. J.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

E. POWER BIGGS
Nativity Episcopal, Bethlehem
For Bethlehem Bach Festival
Bach, Concerto Dm
Sonata 1
A Mighty Fortress
Rejoice Greatly
We All Believe
Passacaglia
DR. HARRY E. COOPER
Meredith College
Ravello, Christus Resurrexit
Guilmant, Son: 1: Pastorale
Vierne, 2: Scherzo
Edmundson, Vom Himmel Hoch
Russell, Belli of St. Anne
Weaver, The Squirrel
Yon, Concert Etude
LAURENCE DILSNER
Radio WJLK, Asbury Park
McAmis, Dreams
Maleingreau, Messe Basse
Purcell, Canon
Karg-Elert, Image of a Saint
In Memoriam
Arabolaza, Adoration
Bach, Have Mercy on Me
***WALTER A. EICHINGER**
St. John's, Seattle
Dedicating Estey Organ
Handel, Con. 2: 2 Mvts.
Bach, Prelude & Fugue Em
O Sacred Head
Franck, Piece Heroique
Schumann, Canon Bm
Simonds, Iam Sol Recedit
Bingham, Rhythmic Trumpet
Vierne, Lied
Widor, 5: Toecata
DR. OLIVER HERBERT
First Church, Albany
Some 1949 Selections
Arcadelt, Ave Maria
Batiste, Song of Hope
Bornschein, French Clock
Bach, In Thee is Gladness
Toccata Dm
Jesu Joy of Man's Desiring
Prelude & Fugue Bf
Campra, Rigaudon
Cadman, At Dawning
Beethoven, Minuet G
Boellmann, Ronde Francaise
ar. Coleman, Londonderry Air

ar. Courboin, Belgian Mother's Song
Daquin, Noel
Delibes, Sylvia Pizzicatti
Dvorak, Goblin Dance
Boccherini, Minuet
Dawes, Melody
Dickinson, Reverie Df
Storm King: Allegro; Intermezzo.
ar. Dickinson, Old Dutch Melody
Daquin, Le Coucou
Dvorak, New World: Largo
Elgar, Pomp & Circumstance
Edmundson, Bells Through the Trees
ar. Eddy, Song of Volga Boatman
Friml, Twilight
Franck, Chorale Am
Floyd, Anno Domini 1865
Fibich, Paradise; Poem Df.
Franck, Chorale E
Gluck-ar. Fricker, Gavotte A
Gounod, Faust Overture
Gounod, March Militaire Ef
Gounod, Marche Romaine
Guilmant, Pastorale A
Handel, Harmonious Blacksmith
Haydn-ar. Biggs, Musical Clocks
Ketelbey, In a Monastery Garden
Karg-Elert, Now Thank We All
ar. Kreisler, The Old Refrain
Lemare, Andantino Df
Liszt, Liebestraum
Lemmens, Fanfare D
Liadov, Musical Snuff-Box
Martini, Gavotte F
Mozart-ar. Koch, Hear the Pretty Bells
Massenet, Thais Meditation
McAmis, Dreams
Nevin, Grandmother Knitting
Will o' the Wisp
ar. Nevin, Little Star
Novak, In the Church
Nevin, Day in Venice: Gondoliers
Pierne-ar. Jennings, School of Fauns

Pierne-ar. Dickinson, In the Cathedral
Rameau, Musette & Air Majestueux
Rubinstein, Military March
Rinck-ar. Dickinson, Rondo for Flute
Raff, Cavatina
Schumann, Traumerei
Saint-Saens, Swan
Schubert, Ave Maria
Sibelius-ar. Fricker, Finlandia
Strauss, Tales from Vienna Woods
Stamitz-ar. Dickinson, Andante Bf

Dubert Dennis

M. M.
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First Baptist Church, Detroit, Mich.

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Stoughton, Chinese Garden
Tchaikovsky, Sym. 5: Andante Cantabile
Verdi, Aida Triumphal March
Volkmann-ar.York, Allegretto Op.63
Widor, 5: Toccata

This series began Jan. 5, ended May 4, played on the new Austin (see May 1949 T.A.O.) Wednesdays at 12:10 for the office workers of the neighborhood. "I think of them and plan & play them as Pop Concerts; instead of printed programs, Dr. Zimmerman of the Church staff talks informally be-

fore each number. His talks tell about the composer, the period he lived or lives in, how the composition is built, what to listen for, etc. Our average attendance was 150.

"The organ is everything tonally & mechanically that any artist might dream about. I'm having a grand time, along with my people; they are highly enthusiastic and are becoming organ-conscious. Sundays, both morning and evening, the Church is packed to the doors."

And glory be for an organist and a Church that cut all the uppity nonsense and got down to the brass-tacks of trying to minister to their neighborhood.

WILLIAM D. KALTRIDER

His Residence, Owosso, Mich.

Bach, O Sacred Head

Nevin, Narcissus

Purcell, Trumpet Voluntary

Spencer, Chinese Boy & Flute

Edmundson, Easter Spring Song

Friml, Echoes of Spring

o-p. Bach, Sheep May Safely Graze

o-p. Bach, Jesu Joy of Man's Desiring

"I have a small 3-rank Robert-Morton organ. I put it in myself. Yes, it has a Vox. Although it was a very warm evening, we gave all our 40-odd guests a program of good music for the spring season. I agree, Trees and Narcissus are not organ solos, but we thought they would be enjoyable."

It's shameful the way organists are beginning to like organ music and share it with others.

MINNIE JUST KELLER

First Congregational, Reading

Four Holy Week Musicales

*Mendelssohn, Sonata 1

Schubert, Ave Maria

Bach, Air for G-String

Have Mercy on Me O God

*Novak, In the Church

Bach, Sheep May Safely Graze

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Brahms, O World I E'en Must Leave

Bedell, Elevation

*Bach, Blessed Jesus We Are Here

Vierne, Elevation

Palestrina, Prayer

Bach, Jesu Joy of Man's

Now May the Will of God Be Done

*Bach, O Sacred Head

Karg-Elert, In Paradisum

Bach, From God I Ne'er Will Turn

Come Sweet Death

This is about as masterful a piece of fitting the music to the occasion as we have seen in a long while. Each program included Scripture, brief sermon, prayer, and closing hymn. First was on Tuesday, last on Good Friday—as the content eloquently shows. This is the way the organ profession should serve its public.

JOHN HERMANN LOUD

Congregational Church, Laconia

Bach, Prelude & Fugue Am

Guilmant's Sonata 1

Yon, Speranza

Vierne, 4: Romance

Kinder, In Springtime

Whiting, Concert Etude Op. 51

FREDERICK MARRIOTT

University of Michigan

Walther, Prelude D

Bach, Dearest Jesus

Fantasia & Fugue Am

Racques, Je ne le Divin Enfant

Maleingreau, Praetorium Tumult

Marriott, Moonlight on Lake

Bonset, Toccata

Improvisation of a sonata, 4 mvts.

FREDERICK STANLEY SMITH

Concordia Lutheran, Conover

Bach, Three Chorals

Toccata & Finale

Marcello, Psalm 19

Matthews, Caprice

Handel, Con. 12: Larghetto

Clokey, Canyon Walls

Purcell, Trumpet Tune

Demarest, Suite: Rustic Dance

Handel, Water Music: Air

Fletcher, Festival Toccata

Smith, Paean Exultant; Introspection; Contemplation; Finale.

CARL WEINRICH

First Presbyterian, Lancaster

Lubec, Prelude & Fugue E

Bach, 5 Chorals

Toccata-Adagio-Fugue C

Haydn, Three Pieces for Mechanical Organ

Milhaud, Nine Preludes

Messiaen, Ascension: Mvt. 3

JEWISH MUSIC

Second annual institute on Jewish liturgical music was held June 12 to 14 in New York City.

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HERBERT STAVELY SAMMOND
who founded the Morning Choral in Brooklyn, N.Y., thirty years ago, directed it gloriously for thirty years, and now retires in a festival of well-earned plaudits.

HERBERT STAVELY SAMMOND was royally celebrated, as he deserved to be, when he retired early in May after 30 years of unusually successful work with the Morning Choral, Brooklyn, N.Y., a group of 56 women, two charter members still singing with the Choral and 21 other members for ten or more years. The thirtieth anniversary program:

Handel, "The smiling dawn"
Bach, "Sleepers wake"
Tchaikovsky-ar.Stebbins, "Why"
Dunn, "It was a lover and his lass"
Mead, "Lo the winter is past"
Fletcher, "Valleys of Dream"
Sammon, "Night is like a gipsy"
Elgar, "My love dwelt"
"Snow"
"Fly singing bird fly"
Jacobson-ar.Andrews, "Chanson de Marie"

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Musical Director

Edward Linzel

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145 West 46 St. — New York 19

Woodman, "Night has a thousand eyes."
Sullivan-ar.Harris, "Cachucha & Finale"

The Choral presented a U.S.A. \$1,000. bond to Mr. Sammon; a gold watch-fob with M.C. on one side and an inscription on the other; and a testimonial banquet (at \$7.00 a plate) with many distinguished people come to do him honor. The Brooklyn Eagle lauded him in an Editorial.

At the age of 14 Mr. Sammon went to work as a clerk in an insurance company, earning \$3.00 a week—in them good old days. He had always been interested in music and was soon studying organ, and soon enough playing in church. When he found he was earning more in music than in business, he gave up business. Though he continues as organist of Middle Collegiate Church, New York, he wants more to fill his time, so is taking up painting, having a lesson every week in that art. He takes his wife and his paint-brushes with him to Chautauqua for the summer; the Sammon family includes two sons and a daughter, the latter a musician.

Howard Kasschau has been appointed to the difficult task of succeeding him as conductor of the Morning Choral.

YALE GLEE-CLUB under the baton of Marshall Bartholomew leave June 21 by air for a concert tour in England and Europe, 24 concerts.

Heinz Arnold

Mus.M., F.A.G.O.
RECITAL TOUR—England and Continent, 1949-50. Address: 35 Craven Hill Gardens, London W2, England.

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FIGHTING FATHER DUNNE

SCHOOL OF SACRED MUSIC
Summary of year's work

The S.M.D. was earned, and conferred May 17, on Allen E. Ellsworth, Francis H. Hopper; the M.S.M. on 25. As part of the degree work, candidates wrote, and heard May 9, the following:

Organ Pieces

Jean Halbing, Picardy Prelude
Murlin Kelsay, Plaint
Ruth Rudebeck, St. Olaf Prelude
Kenneth Simmons, Variations

Anthems

Harold Abmyer, "Before the ending"
Carl Amt, "Psalm 121"
William Baxter, "Christ is risen"
Hugo Bornn, "In that day shall"
Roger Boyd, "Psalm 13"
Glenn Daun, "Vision of Isaiah"
Jack Fisher, "Christmas Song"
Helen Graeff, "Sanctus" etc.
Annie Hainsworth, "How long wilt Thou"
John Harvey, "Prayer"
Eldon Hasse, "We lift our souls"
Marion Herrington, "Prepare ye the way"
John Huston, "Cantate Domino"
Annabeth McClelland, "Lone Wild Fowl"
Robert McGill, "Sing O heavens"
Roger Rietberg, "Lord by wisdom hath"
Vida Rumbaugh, "Ruth's Entreaty" (solo)
Chris Schlegel, "Voyage of the Soul"
Roberta Shaw, "Call of Jeremiah"
Eva Staples, "Lord Christ when first"

Organ recitals through the year were played by Byron Bevis, Richard Giltner, Robert Glover, Robert McGill, Jack Noble, Eva Staples. Jessie McKinney and William Sarchet gave a joint soprano-baritone recital. Cantatas & oratorios done during the year: Bach, "Christ Lay in Death" "Magnificat"

Faure, "Requiem"
Handel, "Messiah"
Haydn, "Seasons"

ALMOST TOO LATE

"National socialism is the inevitable end of our present impractical socialistic policies & programs. Unless this is promptly and wisely arrested and reversed, our people will soon find themselves in the liberty-crushing grip of totalitarian government"—From a resolution by the New Jersey Manufacturers Association demanding that taxes & spending be curtailed.

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Organist and Director
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Detroit, Mich., Mt. Zion Lutheran, 3m.
Garfield Heights, Ohio, St. John's Lutheran.
Great Falls, Mont., Church of Incarnation.
Hoytton, Ill., Trinity Lutheran.
Monroe, Mich., St. Paul's Methodist.
Roanoke, Va., Huntington Court Methodist.
San Antonio, Texas, First Methodist, 3m.
Valparaiso, Ind., First Methodist.
Winchester, Va., Braddock Street Methodist, 3m.

Enlargements:

Bryn Mawr, Pa., Presbyterian Church, a
32' Pedal Bourdon and manual mixture-work
added to the Moller there.

The newly-announced miniature unit (see
current Moller advertisement) was first shown
this month at the National Catholic Convention
in Chicago.

SCHULMERICHE ELECTRONICS

In addition to the dedications listed on April
p.134, a 61-note Schulmerich Flemish-type
instrument was dedicated May 24 in the First
Baptist, Fort Worth, Texas, which makes the
fourth such dedication in two months by
Messrs. Bigelow & McCurdy. The advantages
of the Schulmerich instrument over the
weighty bells of a carillon are quite consider-
able, in addition to those of cost, weight,
and usefulness. A comparatively recent develop-
ment, it is another example of what elec-
tronics can do.

June 20 the one-week intensive course of
the Schulmerich Carillon School was held
in Princeton, N.J., the course including har-
mony, arranging, and keyboard technic. Dr.
McCurdy and Mr. Bigelow were the instruc-
tors. Westminster Choir College in Princeton
is adding to its curriculum a permanent
course on carillon-playing, probably the first
such in America.

FOR BLIND COMPOSERS

August Liessens, blind Belgian organist, in-
vented a device by which a blind composer
can write his own music without using an
assistant to write it for him. This he has
made available to the American Foundation
for the Blind, 15 West 16th St., New York
11, N.Y., and it is now "perfected and put
into production."

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zines to you correctly.

CANON

Vol. 2, No. 6, of The Canon, "a musical
journal" edited by Franz Holford, 27 Wool-
wich Road, Hunter's Hill, Sydney, N.S.W.,
Australia, is a 52-page 6x9 magazine de-
voted to discussions of all phases of music.
Subscription is one pound six (1-0-6)
yearly.

MUSIC INDEX

is unquestionably the record-breaker among
all music magazines. Vol. 1, No. 1, Janu-
ary 1949, is a 36-page 7x10 publication
which contains an alphabetical index of
everything of importance in 41 music maga-
zines, with 19 more on the prospective list.
No matter what subject interests you,
Music Index will likely have it listed and
tell you where current information about it
can be found in the music magazines.
First few subjects are Jean Absil, Accordion
Music, Isidor Achron, Larry Adler, Aeolian-
Skinner Organ Co. Address is Music In-
dex, 10 W. Warren St., Detroit 1, Mich.
And, hold on to your seats, the subscription
price is \$125.00 a year. It's for musicolo-
gists, libraries, research bureaus and the
like.

DON'T TELL HARRY

or he'll steal this money too, but the Ameri-
can Alumni Council reports that "more
alumni gave more money than ever before
recorded in the 58 years of fund history,"
and that gifts to 173 American colleges &
universities totaled \$11,137,158. during 1948.

READERS' WANTS

A small organ is wanted by Bruce E.
LeBarron, 115 Halsey Ave., Hicksville, N.Y.

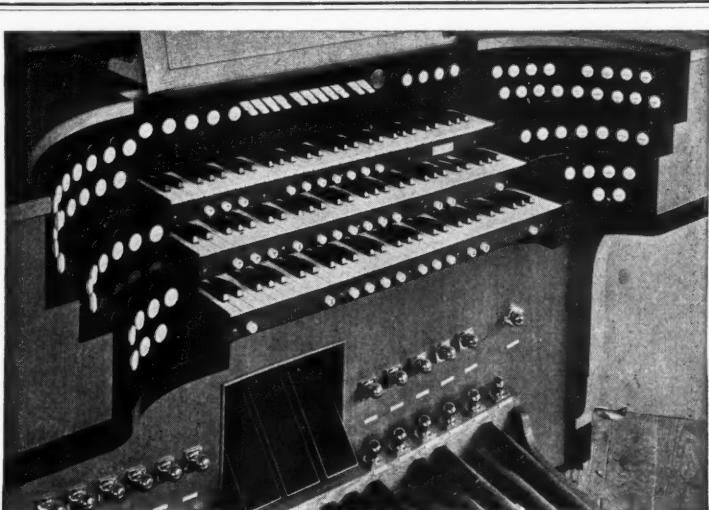
Robert B. Maye, 504 Main St., Cumber-
land Mills, Me., wants to correspond with
anyone who has assembled for himself an
electro-pneumatic harmonium of two manuals
& pedal.

MUSIC PARADE

Vol. 1, No. 9, is a 28-page 5x8 magazine
published by Arthur Unwin, 3 England's
Lane, Hampstead, London, N.W.3, England,
"an illustrated miscellany for the music
lover," subscription 6s. 6d. We hope it
was only ignorance, nothing worse, that
put the picture of a communist on page 2.

EDUCATION

is producing "well-instructed savages," says
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C. ALBERT SCHOLIN

American Composers: Sketch No. 73
Important for his choral rather than his few organ compositions, Mr. Scholin was born May 24, 1896, in Jamestown, N.Y., had his highschooling there, graduated from the American Conservatory in 1918 with the Mus.Bac. degree, earning his M.Mus. there in 1929. His organ teachers were Dr. Herbert Hyde, Wm. Middleschulte, Edgar Nelson, Dr. Frank Van Dusen; theory, Arthur O. Anderson, Dr. Leo Sowerby.

He began playing in Woodlawn Methodist, Chicago, in 1915, and followed with positions in Jamestown, N.Y., 1918; First Methodist, Waterloo, Iowa, 1921; Broad Street Methodist, Columbus, Ohio, 1930;



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JUNIOR CHOIRS**WALKER & HAYES**

Charles Dodsey Walker, at the moment organist of the American Cathedral in Paris, and Janet Elizabeth Hayes, an American vocalist studying voice there as an award-winner, were married in Paris May 30, 1949.

CHRISTOPHER ERIC WING
made his debut April 9 in La Grange, Ill., Mr. & Mrs. G. Russell Wing gladly paying all his bills from now on for the next several decades. He's their One & Only.

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and Wesleyan Methodist Church

Houghton, New York

Maurice Garabrant*M.S.M., F.T.C.L.**The Cathedral of the Incarnation
Organist, Adelphi College
Director, The Long Island Choral Society
Garden City, N. Y.***Alfred Greenfield***Conductor***Oratorio Society of New York***Chairman, DEPARTMENT OF MUSIC
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ORGAN MUSIC FOR YOU

Willard Irving Nevins' Saturday columns in the New York Sun have been featuring sets of recommendations by organists, and the H. W. Gray Co. reproduced the whole 37 sets in a printed leaflet. From these lists we note the following concert pieces; figures give the number of organists listing each. Whether listed the minimum of once or maximum of nine times, every one of these is fit for the best of recitals; all are original organ music by American composers—but don't let that stop you if you want your audiences to enjoy your music. All can be obtained from any of the publishers whose names & addresses will be found in these pages.

Bingham, Harmonies of Florence 2
Roulade 6
Twilight at Fiesole 1
Demarest, Pastoral Suite 2
Dethier, Christmas 2
The Brook 1
Dickinson, Storm King Symphony 4
S.K.S.: Intermezzo 2
James, Meditation Ste. Clotilde 9
Jepson, Pantomime 1
Kinder, In Springtime 2
Leach, Seven Casual Brevities 1
Marriott, Moonlight on the Lake 1
McAmis, Dreams 2
Nevin, Will o' the Wisp 1
Noble, Solemn Prelude Gloria Domini 5
Parker, Son. Efm: Allegretto 1
Russell, St. Lawrence Sketches 2
S.L.S.: Bells of St. Anne 3
S.L.S.: Up the Saguenay 1
Willan, Int.-Passacaglia-Fugue 2
Yon, Concert Study 1
Echo 1
Primitive Organ 1

If you play many recitals, send in your order for the whole set; you won't be disappointed in any of them if you know why people like music.

AKRON BAPTIST TEMPLE

Putting Pep into Religion

One of the unique modern churches in America is the Baptist Temple, Akron, Ohio, completed early this year through the super-energy of Dr. Dallas F. Billington who was a worker in the Goodyear plant in 1928, suddenly decided to enter the ministry, preached his first sermon in 1929 to a catch-as-catch-can congregation, ultimately organized them and made them grow until he & they built this million-dollar edifice.

They have an enormous choir, a Steinway piano, and a Hammond electrotone played by Lucille Smith. The Temple owns its own broadcasting equipment, has parking space for 1500 cars, cloak rooms & rest rooms on every floor, Babyland room with accommodation for 100 "mothers with babies," and an auditorium seating 2500.

Dr. Billington is T.A.O.'s kind of a preacher: he's not content to talk pious platitudes on Sunday and then rest the next six days; instead he goes out after the devil wherever he can find him and more or less politely knocks 'em out of him.

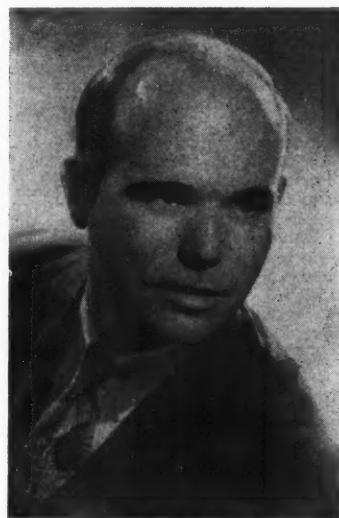
Babyland is a soundproof room, no sounds can get out, but the services are heard in the room by loudspeakers. "If a baby can be carried downtown shopping, it can be carried to church," says Dr. Billington.

Membership is over 9000; 1948 collections were over \$267,000. The Temple charters 16 busses to carry its members to & from

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G. RUSSELL WING
whose thorough preparation for a career in church music is now paying dividends to his community, and we hope to him also. A graduate of the School of Sacred Music, New York, he has been with the First Congregational, La Grange, Ill., since 1946. On Choir Recognition Sunday, May 22, he took the preacher's place and preached the sermon at the morning service.

their homes; when a transportation commissioner during the war ordered the busses stopped, Dr. Billington fired straight at Washington and told them if the church busses had to stop, then the beer trucks would have to get off the roads too. He got his church busses back promptly.

When a communist tried to speak in Akron, Dr. Billingsly had his auditorium cancelled, first in the Y.W.C.A., next in the local highschool and finally from the hall of Goodrich Local 5; the communist gave up and left town without talking. Maybe Christianity is not dead after all? Better go see the Akron Baptist Temple when you pass through Ohio.

HELPING THE ORGANIST

G. Russell Wing's First Congregational, La Grange, Ill., helps him make his six choirs popular by giving a Choir Recognition service once a year, this time on May 22 at 11:00 and using a 12-page printed calendar containing photographs of all six choirs and the names of every chorister. Mr. Wing had to prepare his six choirs for a total of 225 Sunday services during the 1948-9 season.

ORGAN HELPER WANTED

The U. S. Military Academy, West Point, N. Y., is creating the new position of Organ Maintenance Mechanic Helper. It requires an all-round organ mechanic, with some experience in tuning and regulating pipes. Salary, approximately \$2,600, to start with. Temporary U. S. Civil Service appointment on or after July 1st, with possibility of permanency. Standard 40-hour week, with 5½ weeks annual vacation. Applicants may write to Civilian Personnel Officer, West Point, N. Y., for official application blank, which must be used in submitting an application.

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WEST POINT Moller Console and Coupler Relay. Console has approximately 300 stopkeys and 300 tilting tablets. Available July 1st. Address Organist, U. S. M. A., West Point, N. Y.

RICHARD ELLSASSER

of Wilshire Methodist, Los Angeles, is continuing the Sunday evening musicales through the summer, a new departure for the Church. June 5 he gave Bach's "Sleepers Wake" and Liszt's "Psalm 137," the latter for women's voices, organ, violin, harp, and two pianos. "It is tentatively planned to hold the July & August evening concerts out of doors."

LYING AGAIN

Only 3,500,000 Americans have adequate health-insurance said Harry Truman late in April. Actually about 40,000,000 have it said the government's own Bureau of Labor Statistics. Do already underpaid organists want to be forced to pay out still more money for political puppets?

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TWO HEADS

are better than one—the only case on record, probably. They are Betty Jane Turner (nee Smith) and her husband Philip E. Turner, respectively organist and choirmaster of the First Methodist, Springfield, Ill., since Sept. 1, 1948. They introduced the multiple-choir system and now have five choirs. Mrs. Turner earned her Mus.Bac. in Oberlin Conservatory in 1947, studied organ with Claire Coci, Harvey Gaul, Gordon Balch Nevin, Arthur Poister. Her mother, also an organist, gave her her start. Mr. Turner and his wife both majored in church music in Boston University, earning their M.A. degrees there in 1948.

ERNST BACON'S cantata "The Lord Star" had its premiere May 8 in Grinnell College, Hugh Ross conducting. Based on Walt Whitman's On the Beach at Night, the cantata is being published by Music Press Inc.

PRINCETON CHOIR Dr. David Hugh Jones takes his Princeton Theological Seminary choir on tour this summer, beginning June 7 in Roscoe, N.Y., ending July 17 in Troy, N.Y., with a total of 55 engagements. "Since 1937 the Choir has sung in at least three different churches every Sunday during the academic year. . . . The entire program is . . . sung entirely from memory and for the most part without accompaniment." Full details about the unusual work, and availability of the choir, can be had from Princeton Theological Seminary, Princeton, N.J.

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

MADELINE HOLMES died May 31 in Middletown, N.Y.; a resident of Newburgh, Miss Holmes was an organist and teacher.

MARY JANE KELLY died May 17, aged 82. She was born in Jamesburg, N.J., resided in Hillside, N.J., for the past several decades, had been organist of Holy Trinity R.C., Westfield, N.J., and was the widow of Martin F. Kelly. Survivors are a daughter and two sons.

FRANCIS A. MACKAY died May 9 in Ottawa, Canada. He was organist of the Church of the Redeemer, Chicago, for 13 years, and of St. Paul's Episcopal, Detroit, from 1917 to his retirement in 1942.

MEMORIAL STAMPS

to honor the memory of Oscar Austin Lofgren, for 29 years dean of the College of Fine Arts, Bethany College, Lindsborg, Kans., are being championed by friends, pupils, and relatives, who ask interested persons to write their congressmen in behalf of the project. Gifts are also solicited for a Memorial Scholarship Fund to help needy music students in Bethany College.

Jack Edwin Rogers

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(*See advertisement elsewhere in this issue.)

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ARNOLD, Helmut, M.Mus.*

BAKER, Robert, Sac.Mus.Doc.*

BAKER, Walter

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HAVEY, Marguerite*

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Saint Mark's Church, Mount Kisco, N. Y.

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531 Cynwyd Circle, Bala Cynwyd, Pa.

MEANS, Claude, F.A.G.O., F.T.C.L.
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MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
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RICHARDS, G. Darlington*

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ROGERS, Jack Edwin*

ROSS, Richard
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SCHWAB, Harold*

SEIBERT, Henry F., Mus.Doc.

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